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Dream dress for the bride

Sweater dressing

IS BACK IN FASHION

BREAK AWAY

Knitting tuition holiday guide

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SHORT CUTS and Pat Coulston
knows all about FRUSTRATIONS**



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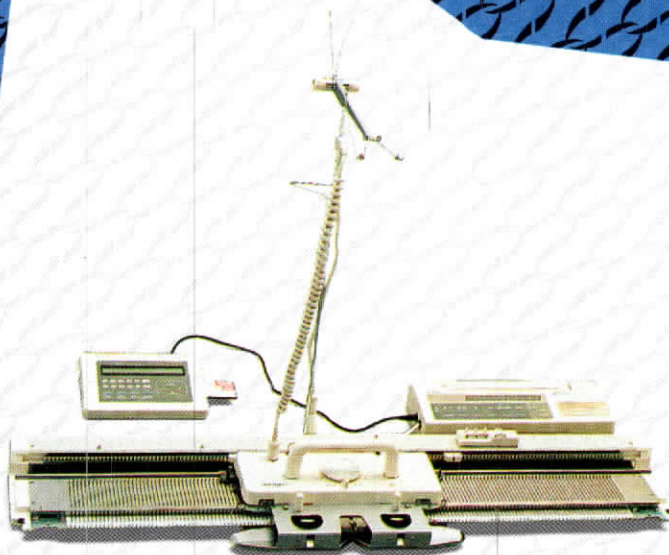
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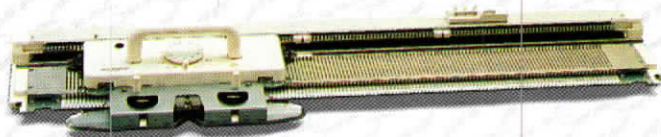
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SK 890 *Chunky gauge*
Knits Mohair, Aran, Chunky



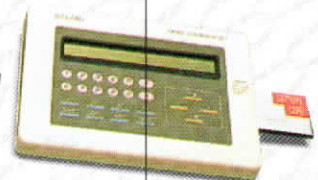
SK 860 *Double Knitting gauge*
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SK 830 *Fine gauge*
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KNITTING MACHINES

ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one, two, three
full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

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Dear Readers

Spring is the traditional season for brides so, not to be outdone, we chose as 'our' bride, Wendy Bishop who married Marc, the son of Eileen and Paul Cashmore, last year. Both Eileen and Paul lecture in machine knitting and Wendy insisted that Eileen should design her wedding dress. Turn to Spotlight... On the bride, page 46, to see how Eileen met the challenge - especially if you like a happy ending. Our thanks to Wendy and the family for lending us the clothes and pictures and being under our spotlight.

There's a lot more shape in knitwear now so, if your shape can take it, go for Nina Miki's trim rib sweater (Pattern 4) or Celandine's flared jacket (Pattern 2). However, if these are not for you, Judy Dodson has designed a big, loose shirt and picked some wild colours for it which take all the attention away from the figure inside (Pattern 5).

In Break Away, page 56, we've outlined details of some of the places where you can spend a short time combining a holiday with tuition in machine knitting. If such a break has never occurred to you before, just think of the benefits, especially if you are on your own - you couldn't be lonely among knitters. Go on, give yourself a break!

Sheila

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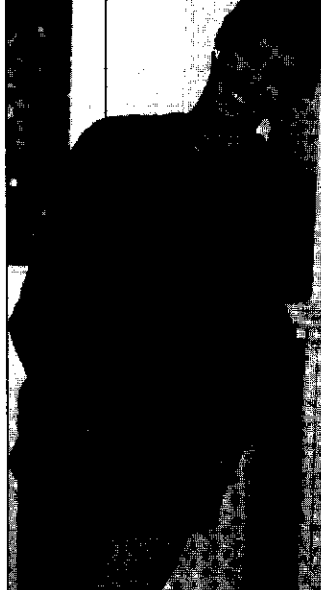


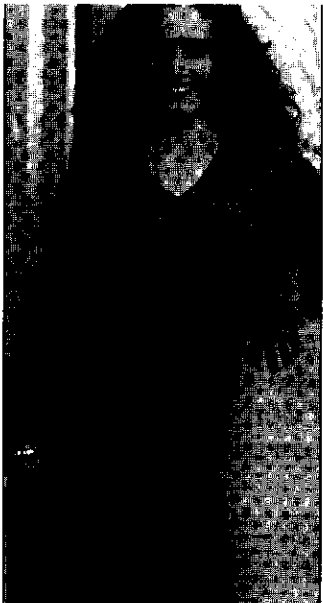
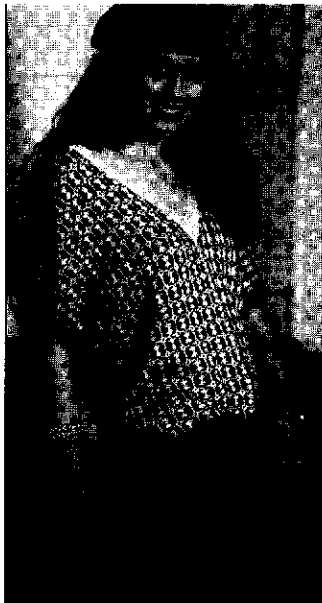
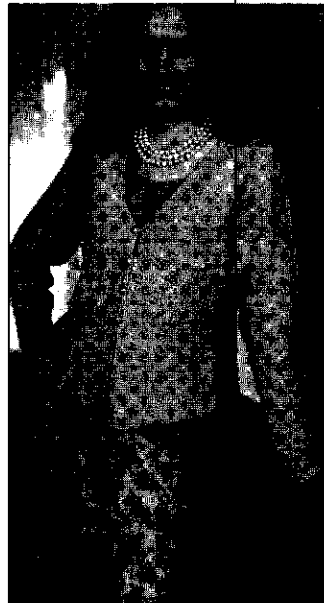
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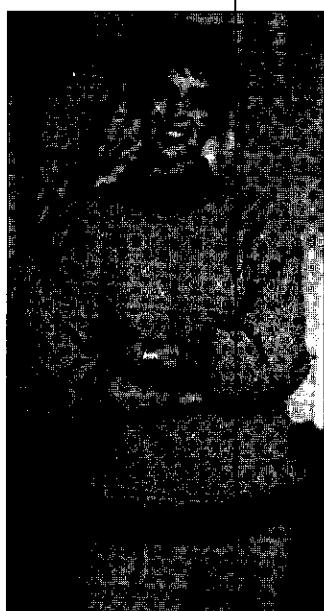


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(01628) 829816.

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PHOTO CREDITS

This month's patterns were photographed with the following accessories:

Page 10: Jeans, C&A. Watch, TIMEX. Earrings, LIBERTY.

Page 23: Blouse and skirt, FREEMANS. Jewellery, SALISBURY.

Page 33: Trousers, RICHARDS. Hat, FRENCH CONNECTION.

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Page 43: Jeans, COMPLETE ESSENTIALS. Jewellery, ANDEA.

Page 61: Trousers, NEW LOOK. Earrings, MONET.

Page 64: Trousers, C&A. Earrings, BROWNS. Watch, LIBERTY.

Page 67: Blouse and skirt, FREEMANS. Earrings, ANDEA.

Page 77: Trousers, RICHARDS. Jewellery, ANDEA.

Page 81: Jeans and shirt, LEVI'S.

NEWS LINE

New products, colours or prices; a special event or a change of address; if it's news, we want to know. Send details, pictures or samples to the address on page 5 or . . .

Fax us on 01628 829816

CUT AND SEW COURSES

The name Pam Turbett is almost synonymous with the cut and sew technique. She is well known for her club workshops, lectures and demonstrations on the subject and now has a busy year ahead with a series of six residential courses at various venues and we hope she will find time for the occasional contribution to MKM as well.

The content and time length of the courses varies but the following list will give you the

outline details. To find out more, telephone the venue or call Pam direct.

CHESHIRE April 20-23
Metropolitan, Nantwich
Make a lined cut and sew skirt.
BUCKINGHAMSHIRE

May 12-14
Missenden Abbey, Great Missenden
Cut and sew techniques course

SOMERSET June 2-4
Dillington House, Ilminster
Make a cut and sew waistcoat or jacket.

LANCASHIRE July 9-15
Alston Hall, Preston
Cut and sew your own machine-knitted fabrics to make a garment.
BUCKINGHAMSHIRE

August 13-19
Missenden Abbey, Great Missenden

Cut and sew garment making course for machine knitters and weavers.

LANCASHIRE October 29-November 3

Alston Hall, Preston
Knit, cut, sew and decorate a waistcoat or jacket.

TELEPHONE NUMBERS

Metropolitan 01270 628414
Missenden Abbey

01494 890296
Dillington House 01460 53875
Alston Hall 01772 784661
Pam Turbett 01730 893654

COURSES FOR ALL

Regular contributor Diane Bennett will also be running courses again this year at Nailsea, near Bristol. Owners of all Japanese machines can learn more about the ribber and double jacquard fabrics and there is a one-day course about the garter carriage. All Brother electronics are catered for in Diane's popular three-day course. For DesignaKnit owners, there are four different courses - two days for DesignaKnit and DesignaKnit Stage 2, a special one-day course for the new DesignaKnit 6 for Windows and 'Computers for the terrified' which includes the basics of using the computer and graphics. Most are workshop courses, held in small groups with a friendly atmosphere. Accommodation (with a knitter) is available nearby and transport can be arranged if required. Contact Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ. Tel: 01275 810067.

BEADWORK

If you love cross stitch, why not move on to the 3-D effect of working similar designs in beads?

Gillian Leeper and Christine Barker have collaborated in a new book entitled *Picture It In Counted Beadwork* which tells you how to do it, where to find your materials and pro-

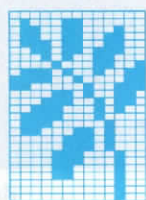
vides superb ideas and designs to work on.

The ideas in this book could be applied to decorative beadwork on knitwear too, but remember that stitches are not square - a bead a stitch will give a wider motif than a bead a square - so a little adaptation or even cheating may be necessary, especially should the beads be knitted-in.

'Picture It In Counted Beadwork' is published in hardback by David & Charles at £13.99. ISBN 0-7153-0170-5.

LIMITED EDITIONS

This is the latest idea under the Arabesque label - exclusive rubber stamps, initially produced in two sets of six, of which only 250 copies will be made and then the mould will be destroyed. The Arabesque Limited Editions were launched last autumn with Victorian Bears and Marquis Cats, each individually named and presented in its own box, numbered and signed by the artist. A certificate of authenticity accompanies each stamp and there is a specially designed printer's tray to



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house each complete set. The stamps are only available through Knick Knack Novelities Mail Order Catalogue, PO

Box 55, Barnet, Hertfordshire EN4 0HF Tel: 0181-441 4920 Order your copy now as a new series is due this spring.



PATTERNS GALORE

Frander Formats have three new books of electronic machine designs, directly traceable on to a Mylar sheet or available on disk. Each book has ten designs, a suitable pattern and introductory suggestions on using the designs. The titles available are: **Flowers Galore**, a mix of realistic and stylised flowers; **Babies Galore**, drawings of babies in action; **Music Galore**, musical instruments.

The designs are also available on disks in PCX, PAT (Design

naKnit) and KD (MSAPCD) formats. Prices are £5.00. Postage is at the rate of 75p per book plus 50p per additional book. The postal rate for disks is 40p each plus 25p per additional disk. Overseas rate is £5.00 additional to the above rate by IMO (International Money Order). All cheques/IMOs/POs to be made payable to Mrs D. H. Russell and orders addressed to her at 28 Norman Road, Holland-on-Sea, Essex CO15 5XS. An illustrated leaflet is also available from Mrs Russell on receipt of a sae.



MINI FINGERLIGHT

Readers wanting to enquire about the Mini Finger Light we reported on in our March issue (page 8), should note that the telephone number for the Gepro Co. has changed to 01689 827922.

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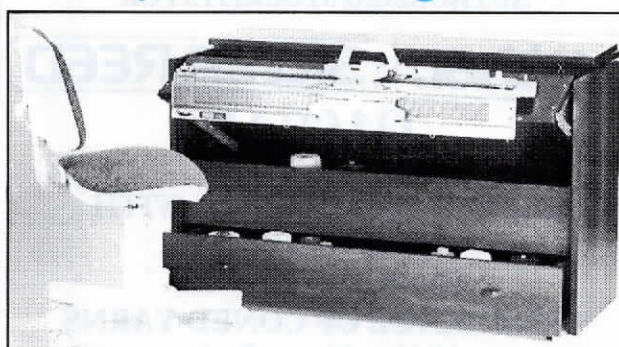
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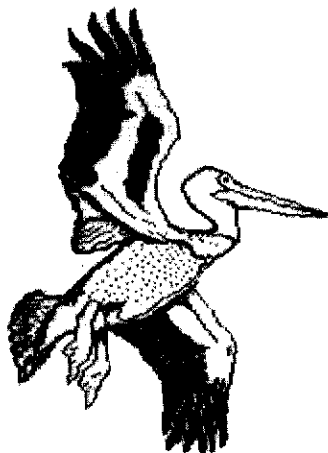


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LINDA'S LATEST

Linda Calverley is a prolific designer of motifs and stitch patterns for both punchcard and electronic machines, in fact it is worth keeping a note of her address for the next time you want something specific – she may well have just the thing! There's space only to pick out a few from the most recent set we have seen but no one could miss her stunning pelican for electronic

machines. This motif requires a very large area – 118 stitches by 223 rows – and the four-card design costs £1.25 but it, like Linda's other individual patterns, can be available on DesignaKnit disk, provided the total value of designs put on the disk is more than £6.00. (Designs can also be added to disks of Linda's collections.)

Among the new collections is one of children's designs for electronics (Spotty dog, Steam Engine, Miss Muffett and so on) on graphs which can be traced directly on to Mylar sheets at £2.95 or on DesignaKnit disk at £5.95. Five of these designs are also available, price £1.95, as large size graphs for copying on to punchcard. Other recent additions to the range are Icelandic designs and many border designs but the variety is enormous so send a sae to Linda for a list. The address is Linda Calverley, 48 Partridge Close, Washington, Tyne & Wear NE38 0ES.



CRAFT AND DESIGN SHOWS

We have just received the programme for The Heart of England & Southern Counties Craft & Design Shows 1995. These shows began 20 years ago and now bring together some of the highest calibre designer makers. On display will be the work of artists in a wealth of crafts –

textiles such as knitwear, wall-hangings and quilts are joined by etchings, maps and hand-painted firescreens, while stoneware and glass can be seen alongside carved rocking horses, clocks and furniture.

The special feature of every show is the chance to meet

the artist and buy unique pieces or even commission a work made to your own requirements. These are the diary dates:

May 19th-21st

The Spring Southern Counties Craft & Design Show at The Maltings, Farnham, Surrey.

September 29th-October 1st

The Autumn Heart of England Craft & Design Show at The University of Keele, Newcastle under Lyme, Staffordshire.

October 20th-22nd

The Autumn Southern Counties Craft & Design Show at The Maltings, Farnham, Surrey.

PICK UP THE THREAD

What **Empress Mills** would like us all to do is pick up the right thread for the job in hand and therefore they have prepared Fact Sheets to 'unravel the mysteries and misconceptions surrounding thread'.

The sheets tell the story of

how thread is manufactured, the different types available and their uses. According to Director Christine Driver we, the customers, have put their threads to some very innovative 'wrong' uses but the staff at Empress are always willing to advise and provide samples for particular problems. Knowing exactly which is the right thread to use can really make a difference to the finished result and, particularly in the case of a garment, choosing the wrong one can be disastrous after a little wear and tear.

The Fact Sheets are designed to complement the Empress Mills Sew & Save Mail Order Fact Pack, which makes choosing and buying thread by post as simple as possible. They are both available FREE by ringing Janet or Ivy on 01282 863181.

BRAMWELL NEWS

Black Icicle and **Black Rainbow** are the easy-to-remember names that Bramwell have

chosen for their new 4-ply yarns. **Black Icicle** is black acrylic with white nylon and **Black Rainbow** is black with multi-coloured nylon. The yarns are 90% acrylic, 10% nylon and retail at £6.95 for a 500g cone. They are available now from Bramwell stockists, nationwide, where you should also take a look at the three new, fashionably mixed, shades of Bramwell 4-ply which they have named Dune, Juniper and Tern.

FINE YARNS

Knitters who use a lot of fine yarns will be pleased to know that **Hush Knit Yarns** have an excellent choice and that their '**Mayfair**' is very similar to the popular '**Braemar**' from Christina, which is sadly no longer available.

Mayfair is the same mix of 20% wool with 80% acrylic in fine ply and there are 20 shades ranging from the essential classics to some very attractive colours which include three particularly

lovely blues. The yarn is machine washable too.

Hush Knit also have a **Fine Ply** in 100% acrylic - this time in 34 colours - and the paint palette shades of **Jandis**, a brushed bright acrylic in 2/14s thickness.

All these yarns will be on show at the **Webbington Seminar & Exhibition**, to be held at Webbington on the weekend of 13th/14th May. The exhibition offers much to see and buy and the seminar includes video lectures, Master Classes and talks by some of knitting's 'big names' including our contributors Iris Bishop, Diane Bennett and Anne Kent. You can get details by sending an s.a.e. to Kate Arklay, 3 The Vinery, Winscombe, Avon BS25 1AZ.

If you can't be at Webbington, the Hush Knit yarn range is available from Hartington Yarns, Unit 5, Balloon Wood, Coventry Lane, Beeston, Nottingham NG9 3GJ. They will send you prices and shade cards on receipt of an s.a.e. size 22 x 11 cm.

NEW

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Designed by

BOUQUET

1

Judy Dodson

FRONT

Push 82 [90, 100, 108] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using two ends of MC, cont in patt as follows, noting that 'drop' means drop and pick up selected sts one at a time as for ribbing to form garter stitch ridges and reverse stocking stitch squares.

4TH SIZE

K 6 rows. Drop sts 1-5 and 45-50 inclusive at left and sts 1 and 40-45 inclusive at right of centre 0 one row down. K 2 rows.

3RD AND 4TH SIZES

K 3 rows. Drop sts 31-36 inclusive at left and sts 26-31 inclusive at right of centre 0 one row down. K 3 rows.

2ND, 3RD AND 4TH SIZES

K 2 rows. Drop sts 3-8 inclusive at left of centre 0 one row down. K 4 rows. Drop sts 42-45 inclusive (plus sts 46 and 47 on 3rd and 4th sizes only) at left and sts 13-18 inclusive at right of centre 0 one row down. K 2 rows.

ALL SIZES

RC shows 0 [8, 14, 22]. Work 20 stitch cable and intarsia pattern from chart over Ns 11-30 inclusive at left of centre 0 and at the same time K 3 rows.

Drop sts 29-34 inclusive at right of centre 0 one row down. K 5 rows. Drop sts 11-16 inclusive at right of centre 0 one row down.

3RD SIZE

Drop sts 49 and 50 at right of centre 0 one row down.

4TH SIZE

Drop sts 49-54 inclusive at right of centre 0 one row down.

ALL SIZES

K 10 rows.

Drop sts 36-41 inclusive at right of centre 0 one row down. K 2 rows. Drop sts 1-3 inclusive (one at a time) at left and right of centre 0 ten rows down. K 3 rows. Drop sts 14-19 inclusive at right of centre 0 one row down. K 5 rows. Drop sts 27-32 inclusive at right of centre 0 one row down. K 5 rows. Drop sts 16-21 inclusive at right of centre 0 one row down. K 7 rows. Work 20 stitch cable and intarsia pattern from chart over Ns 11-30 inclusive at right of centre 0 and at the same time, K 4 rows.

PATTERN RATING

**** Recommended for experts.

MACHINES

This pattern is suitable for chunky punchcard or electronic machines with intarsia facility.

MATERIALS

Spectrum Linaria using two strands of yarn together. (Yarn Guide No. 15.)

1 x 500 g cone in Taupe (MC).

A small amount in each of the following contrast colours - Flame (A), Blossom (B), Honey (C), Jade (D) and Purple (E).

GARMENT WEIGHT

Finished garment in fourth size weighs 500 g.

The fibre content of this yarn is 100% Courtelle and it is available by mail order only. Please contact Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB. Telephone 01484-843732.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust/chest 71-76 [82-87, 92-97, 102-107] cm, 28-30 [32-34, 36-38, 40-42] in.

Actual size 89 [97, 109, 117] cm, 35 [38½, 43, 46] in.

Length to shoulder 57 [60, 62, 65] cm, 22½ [23½, 24½, 25½] in. Sleeve seam 45.5 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

18 stitches and 28 rows to 10 cm, 4 in measured over stocking stitch using two ends of yarn together (tension dial setting approximately 3).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) Owners of Silver Reed electronic machines should place needle 1 cam at centre 0. Press button 1 (left light on) and button 2 (left light on).

b) Owners of Brother electronic machines should place pattern over centre 0.

Drop sts 1-3 inclusive (one at a time) at left and right of centre 0 ten rows down. K 6 rows.

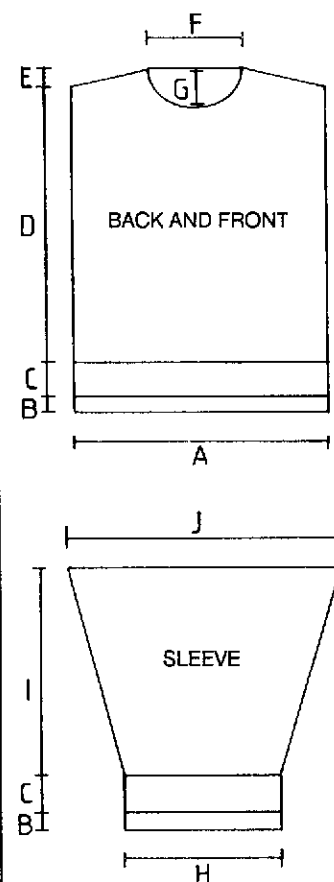
Drop sts 13-18 inclusive at left of centre 0 one row down. K 5 rows.

Drop sts 23-28 inclusive at left of centre 0 one row down. K 5 rows.

Drop sts 36-41 inclusive at left of centre 0 one row down. K 5 rows. Drop sts 11-16 inclusive at left of

centre 0 one row down. K 3 rows. Drop sts 1-3 inclusive (one at a time) at left and right of centre 0 ten rows down. K 2 rows. Drop sts 27-32 inclusive at left of centre 0 one row down. K 5 rows. Drop sts 36-41 inclusive at left of centre 0 one row down. K 5 rows. Work 20 stitch cable and intarsia pattern from chart over Ns 11-30 inclusive at left of centre 0 and at the same time, K 5 rows. Drop sts 33-38 at right of centre 0 one row down. K 5 rows. Drop sts 20-25 inclusive at right of centre 0 one row down. K 2 rows. Drop sts 1-3 inclusive (one at a time) at left and right of centre 0 ten rows down. K 3 rows.

12 ►



A = 45.5 [50, 55.5, 60] cm
B = 3 cm
C = 6 cm
D = 48 [51, 53, 56] cm
E = 3.5 cm
F = 16.5 cm
G = 6.5 cm
H = 27.5 [27.5, 30, 30] cm
I = 36.5 cm
J = 48.5 [48.5, 51, 51] cm

Drop sts 11-16 inclusive at right of centre 0 one row down. K 5 rows.
Drop sts 26-31 inclusive at right of centre 0 one row down. K 5 rows.
Drop sts 36-41 inclusive at right of centre 0 one row down. K 5 rows.
Drop sts 18-23 inclusive at right of centre 0 one row down. K 5 rows.
Drop sts 12-17 inclusive at right of centre 0 one row down. K 1 row.
Drop sts 1-3 inclusive (one at a time) at left and right of centre 0 ten rows down. K 4 rows.
Drop sts 28-33 inclusive at right of centre 0 one row down. K 3 rows.
RC shows 123 [131, 137, 145].
Cont in st st and MC. K 3 rows

SHAPE NECK

Set carriage to hold. Push 45 [49, 54, 58] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP, K 1 row. Push 3 Ns at neck edge to HP, K 1 row. Push 1 N at neck edge to HP, K 1 row. Push 2 Ns at neck edge to HP, K 1 row. Push 1 N at neck edge to HP on next 4 rows.

SHAPE SHOULDER

Push 5 [5, 6, 6] Ns at right to HP, K 1 row. Push 1 N at right to HP, K 1 row. * Push 4 [5, 6, 7] Ns at right to HP, K 1 row. Push 1 N at right to HP, K 1 row; rep from * twice

more. Push Ns at right from HP to UWP, K 1 row. Using WY, K a few rows and release from machine. With carriage at left, push 37 [41, 46, 50] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping by reading left for right. Push rem 30 Ns from HP to UWP. Push 7 Ns at left and right from NWP to WP. Pick up sts along side edge of neck and place on to empty Ns. 44 sts. Using WY, K a few rows and release from machine, leaving empty Ns in WP.

NECKBAND

With carriage at right and right side facing, replace sts on to Ns. Unravel WY. Using MT-1 and MC, K 3 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With wrong side facing, replace sts on to Ns. Unravel WY. ** Using MT+7 and one end of B, C, D and E together, push carriage until first stitch has knitted the four ends then roll the yarn between your fingers to give a slight twist and knit across the row. Cast off using a latch tool **.

BACK

Push 82 [90, 100, 108] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using two ends of MC, K 20 [28, 34, 42] rows.

* Drop sts 1-3 inclusive (one at a time) at left and right of centre 0 ten rows down and pick up as for ribbing **. K 24 rows *. Rep from * to * 3 times more, then from * to ** once. K 18 rows. RC shows 134 [142, 148, 156].

SHAPE SHOULDERS

Push 5 [5, 6, 6] Ns at left to HP, K 1 row. Push 1 N at left and 5 [5, 6, 6] Ns at right to HP, K 1 row. Push 1 N at right to HP. * Push 4 [5, 6, 7] Ns at left to HP, K 1 row. Push 1 N at left and 4 [5, 6, 7] Ns at right to HP, K 1 row. Push 1 N at right to HP; rep from * 3 times more. 30 Ns rem in WP. Using WY, K a few rows and release from machine. Push 26 [30, 35, 39] Ns at left from HP to UWP. Using MC, K 1 row. With right side of Front facing, replace sts from right front shoulder on to same Ns. Work as for Front Neckband from ** to **. Push 26 [30, 35, 39] Ns at right from HP to UWP. Using MT and MC, K 1 row. With right side of Front facing, replace sts from left front shoulder on to same Ns. Work as for Front Neckband from ** to **.

NECKBAND

Work as for Front Neckband.

SLEEVES

Reverse stocking stitch squares are worked as follows:-
K 20 rows. * Drop sts 1-3 inclusive (one at a time) at left and right of centre 0 ten rows down **. K 24 rows *. rep from * to * twice more, then from * to ** once. K 11 rows.

Push 50 [50, 54, 54] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using two ends of MC, cont in stocking stitch with reverse stocking stitch squares (see above) and at the same time, shape sides by inc 1 st at each end on every 5th row until there are 88 [88, 92, 92] sts. K 8 rows. RC shows 103. Work as for Front Neckband from ** to **.

WELTS

Push 72 [80, 90, 98] Ns at centre of machine to WP. * Lock card on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and two ends of MC, K 9 rows. Using MT+5, K 1 row. Using MT-2, K 10 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Release card and cont in self-colour Fair Isle with MC in feeder 1/A and MC in feeder 2/B. K 12 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at left and K side facing, replace sts on to Ns. Unravel WY *. With K side facing, replace 82 [90, 100, 108] sts from lower edge on to same Ns, dec evenly. Work as for Front Neckband from ** to **.

CUFFS

Push 36 Ns at centre of machine to WP. Work as for Welts from * to *. With K side facing, replace 50 [50, 54, 54] sts from lower edge of Sleeve on to same Ns, dec evenly. Work as for Front Neckband from ** to **.

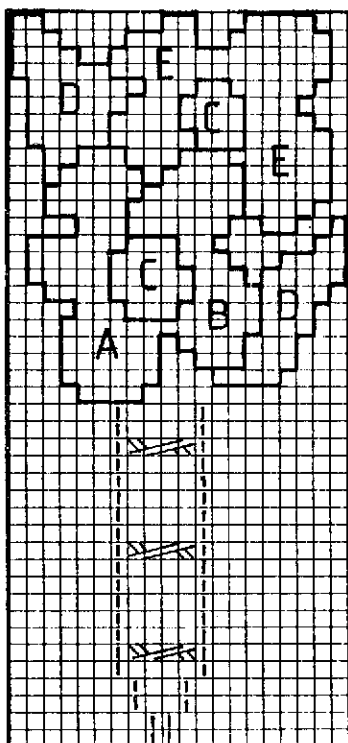
BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

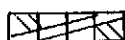
Set in sleeves, matching centre to shoulder seam and sewing back edge of trim to armhole, leaving trim intact. Join side, sleeve and neckband seams.

INTARSIA AND CABLE CHART



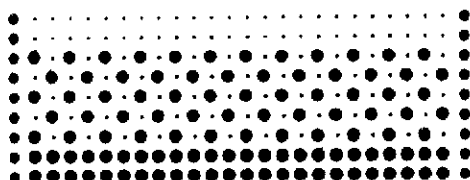
KEY

= drop stitch and pick up as for ribbing

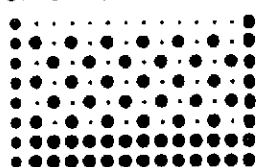


= cross 2 stitches at right behind 2 stitches at left

24 STITCH PUNCHCARD CHART



12 STITCH PUNCHCARD CHART



ELECTRONIC CHART



IRIS BISHOP

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BROTHER JOHN

MAKING THE MOST OF THE PATTERN PROGRAMMING DEVICE - Part 2

OPERATING THE PPD

Last time, we looked at the use of the cartridge and other means of storage with the PPD. This month, let us turn our attention to this useful machine's actual operation.

John Blakeman

The instruction manual explains how to set up the PPD and this needs no further clarification. One point which I will emphasise is that you should never plug in or unplug the cartridges while the power to the base unit is turned on. This could result in permanent damage. The PPD base unit has a convenient power switch on the right hand side.

Having tuned a spare channel on your TV set to the PPD, turn the volume on your TV set up to a comfortable level. When you press a key you will hear a 'beep'. This is not a gimmick. As you use your PPD you will come to rely on the sound. When you press a key it is quite difficult to tell whether you have pressed hard enough to make it work. You will find that the sound confirms that the PPD has received your instruction. Furthermore, if you press a key which is inappropriate to the work you are doing on the PPD, for example if you press an arrow key when the PPD is waiting for you to enter a number, you will not hear a beep and you will know that the PPD has disregarded that key press.

The first thing you will see on the screen will be either:-

1) a coloured title screen stating 'Pattern Programming Device';

2) in the case of a PPD 120

which has never been used before, a screen which invites you to select the mode in which it is to work. This offers you the choice of four modes. If you have bought a PPD second hand you may need to change the mode, but note that in doing so it will clear the memory completely of any patterns that it holds. If your PPD 120 goes straight to the title screen the mode will already have been set. You can check and change the mode if necessary from the main menu which we will come to shortly.

On the PPD 120's initial 'Select Mode' screen, the models of machine are listed against each mode. You may find that there is no reference to the KH-965 in which case

select Mode 1. Modes 2 and 3 are unlikely to be useful since they relate to the KH-930 range. Mode 4 is for the KH-900 only. This limits pattern sizes to a width of twenty-four stitches, divides the memory into the 'pages' which we looked at earlier and provides a more suitable television screen display.

Select the mode of operation by pressing the appropriate numbered key. This number will appear after the equals (=) sign on the bottom line of text on the screen. If you make an error press the 'C' key which will erase it. Having entered the correct mode press the 'STEP' key which will take you to the title screen.

Now press the 'STEP' key again. Here again the PPD 120 differs from the PPD 110. On the PPD 120 you will see a screen that advises you to press the '0' key if should need help at any point. Remember the contents of this screen and press the 'STEP' key again, which will take you to the main menu.

The PPD 110 moves straight to the main menu from the title screen. It does not have the '0' key information screen facility.

THE MAIN MENU

If you are uncomfortable with the term 'menu', it is almost the same as the restaurant

equivalent. It lists everything that is on offer at that particular time and you have to make a your selection, but only of one item in the list. Different menus are presented to you at different times depending on what you are doing. This limits the range of choices to those that are appropriate to what you are doing on the PPD at the time.

The 'Main Menu' is the starting point for any work on the PPD. Figure 1 shows the contents of the usual screen.

Note that the bottom line of this screen shows the mode in which the PPD is operating. If you need to change the mode select item '7 - Change Mode (Page)'. Only do this if you need to and remember that it will clear the whole memory of your cartridge, erasing all existing patterns. To select it, press the '7' key then the 'STEP' key. You will then be offered a list of modes and asked to select the one you require.

We can now go on to look in general terms at the remaining items on the main menu to see what they do. In subsequent articles I shall be setting out some practical exercises which will help you become familiar with the more complex tasks which the PPD can undertake.

Item 1. CREATE PATTERN

This is the routine you will select to enter your own patterns. By selecting this you will be presented with another screen which states the pattern number by which your work will be known and asks you to specify the size of the stitch pattern. Having been given this information the PPD will then ask you to confirm the size and will then go on to present you with a grid on which to enter your pattern.

Try this. Create a small grid, say ten stitches by ten rows. Play about with the arrow keys and see what the cursor does. Press the 'DRAW' key after you have moved the cursor

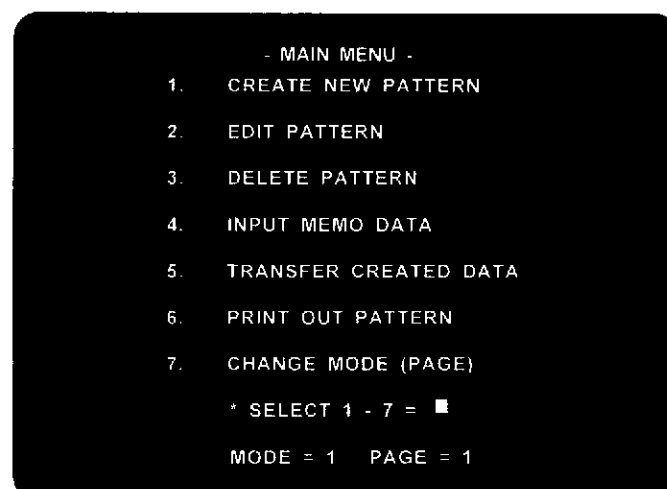


FIGURE 1 - THE PPD MAIN MENU SCREEN

and see what happens. Move the cursor over a stitch that you have drawn then press the 'ERASE' key. See what happens. As you do these things look at the information line at the bottom of the page and see how that alters. If you are using a PPD 120 note the colour of the box on the left of the information line after you have used the 'DRAW' and 'ERASE' keys. Don't be nervous - play!

When you have finished and need to get back to the main menu, press the pink help button. This will give you the 'HELP MENU'. Select item '1. END CREATION' and you will be returned to the main menu.

Item 2. EDIT PATTERN

The selection of this routine enables you to call up the patterns you have already created. It does not enable you to call up the built in patterns to the screen. We shall be looking at how to do this later.

When this routine has been selected you will be presented with another screen which lists all the patterns present on the cartridge or that page of the cartridge. The screen also informs you of the size of the pattern in stitches and rows.

If there are no patterns recorded on the cartridge or page, none will be listed. If there are more patterns than can be listed on the screen, the PPD warns you of this with a message at the bottom of the screen '1 FORWARD'. This is to prompt you display the remainder of the list by pressing the '1' key.

Having done this, you will be presented with subsequent pattern numbers. The message at the foot of the screen will change. If there are still more patterns to be listed the message will change to '1 FORWARD 2 BACKWARDS'. Pressing the either the '1' or '2' key will take you forwards or backwards in the list. You know that you have reached the end of the list when the message at the foot of the

screen reads only '2 BACKWARD'.

You select the pattern that you wish to bring up on screen by pressing the up or down arrow key until the arrow to the left of the pattern numbers is pointing to the one you want. Press the step key and you will be presented with that pattern in a grid, ready to amend.

You may wish to try this. If you created a pattern while looking at the previous section, this will be the last pattern listed. Select this and play some more! When you have finished press the pink 'HELP' button which will take you to the help menu. Select item '1. END CREATION' and you will be whisked back to the main menu.

Item 3. DELETE PATTERN

Selection of this option will present you with a list of patterns which works in exactly the same way as the list for the previous item. When you select a pattern for deletion by pressing the 'STEP' key the PPD will present you with the choice of confirming the deletion, refusing it or a third option, to 'REDUCE'.

Using the pattern that you have been playing with so far select REDUCE by pressing the '3' key. You will see that the screen now displays the pattern in a small size without the grid. This is a very useful function to let you check what you are about to delete.

Now press the pink 'HELP' key. This will return you to your deletion options. If you want to keep the pattern after all press the '2' key. This will take you back to the pattern number lists. Press the pink 'HELP' key once more and you will return to the main menu.

If you want to delete the pattern press the '1' key. That pattern and pattern number will disappear from the memory and you will be returned to the main menu. You can check this by select-

ing '2. EDIT PATTERN' from the main menu.

We shall cover the remaining sections of the main menu in more detail in subsequent articles. Only summaries follow.

Item 4. INPUT MEMO DATA

This allows you to enter information which will appear on the display of your knitting machine while you knit, for example changes in lace carriage settings or yarn colours.

Item 5. TRANSFER CREATED DATA

This option is selected to send information from the cartridge through an interface cable to your knitting machine, disc drive or personal computer.

In relation to knitting machines

it is an option used only with those fitted with an interface (that is with an 'i' after the model number). On other machines the cartridge is transferred from the PPD to the machine (after turning off the power to both of course).

Item 6. PRINT OUT PATTERN

This is used to select a pattern and send it to an Epson compatible dot matrix printer.

Item 7. CHANGE MODE (PAGE)

The need for the different modes and the way to change modes has already been described above. However little attention has been paid to need of KH-900 users to change pages. Again, this will be dealt with in more detail in a later article.



John Blakeman

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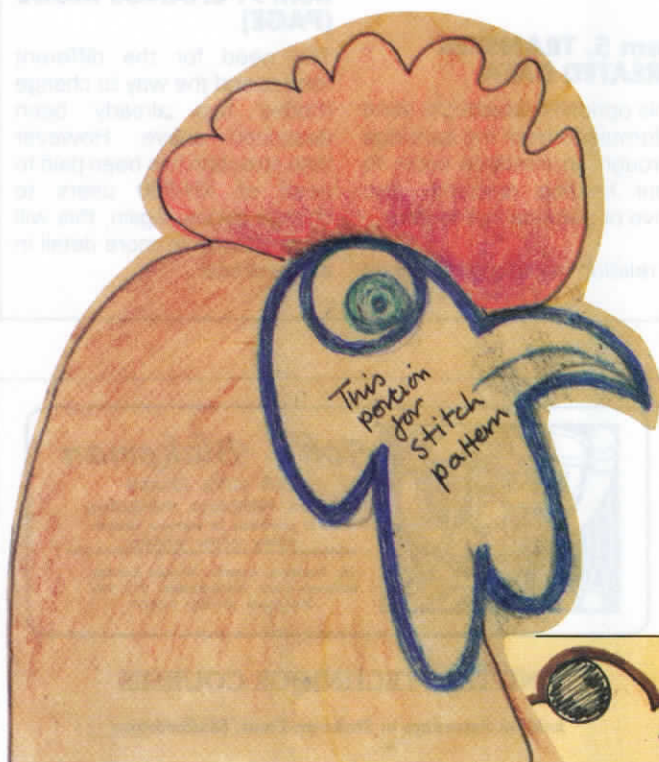
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ART AND DESIGN

COCKEREL TO CARD

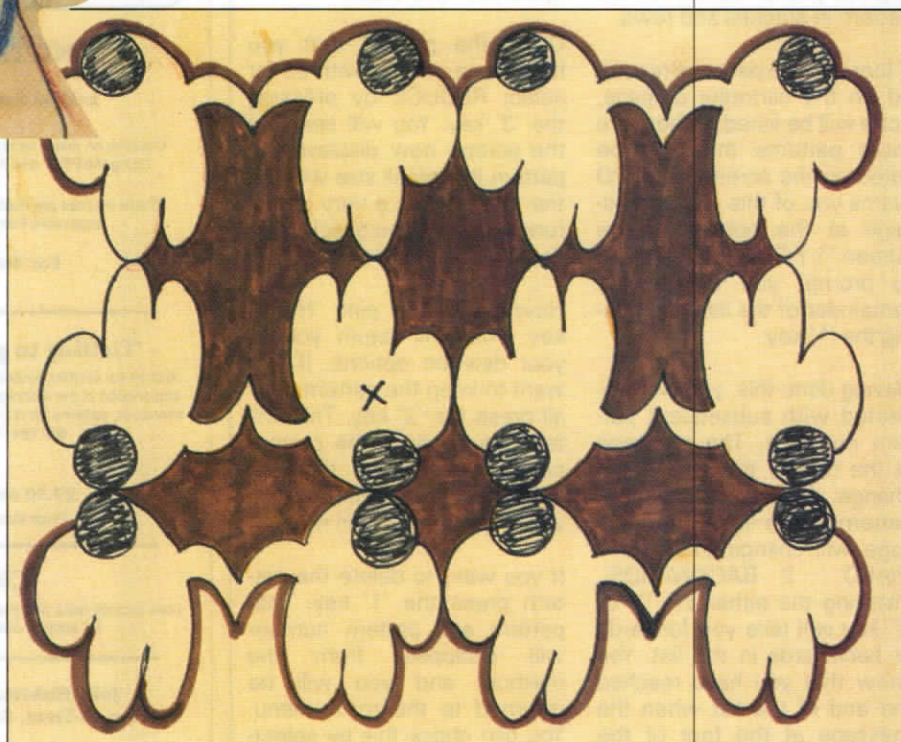
Let's take another look at the splendid cockerel who inspired the punchcard and collage I worked on for last month's Art and Design. I am still looking at the design possibilities of this colourful bird but, this time, I don't want the result to actually resemble him.

Anne Kent



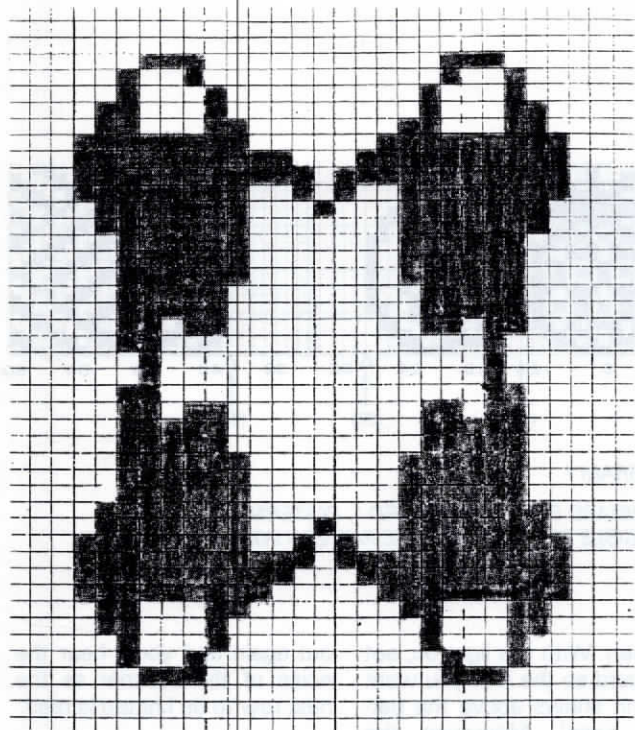
STEP 2

I have drawn the shape of the blue area and repeated it, head to head and beak to beak. If you look at the shape marked with a cross you should see the eye and beak quite clearly. Please look at the interesting shapes formed in the background. I have coloured them in brown. These shapes will have to be straightened up a little to conform to the stitch restrictions of knitting.



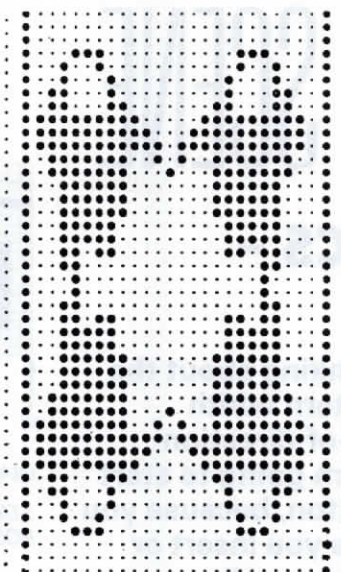
STEP 1

I have traced the whole of the head. On closer inspection, I realised that I liked the beak, eye and wattle area best. (I am showing-off here, using the word 'wattle' – I had no idea what this was called until I gave a talk on design to a knitting club in the country!) I have outlined my chosen area in blue.



STEP 3

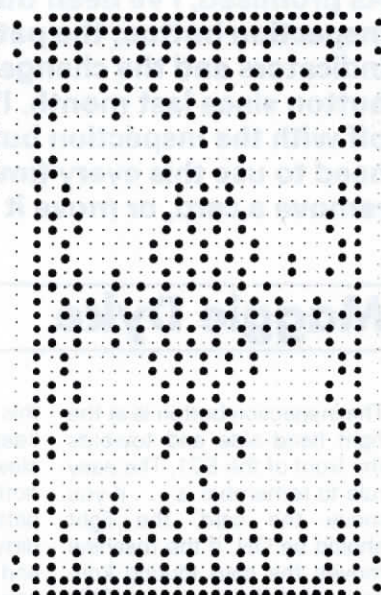
Copy the design on to stitch-related graph paper, correcting the shape to follow the 'stitches'.



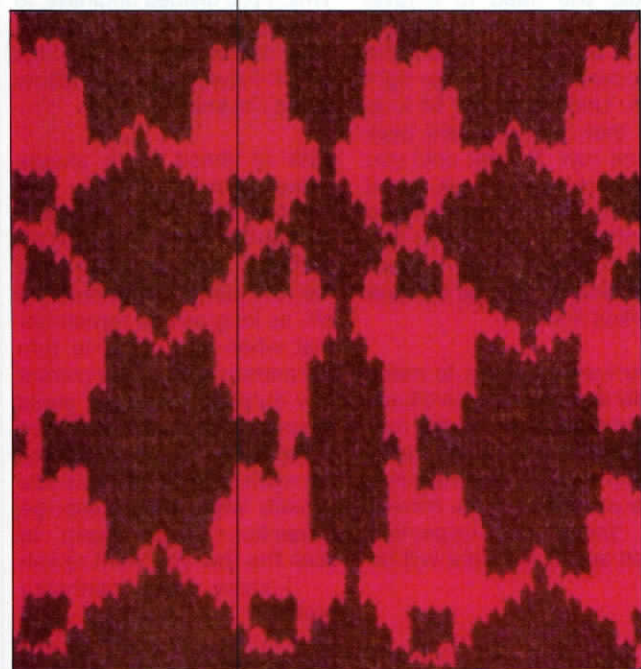
FAIR ISLE

STEP 4

From the graph, punch out card for Fair Isle or punch lace (thread lace), or feed the design into your electronic machine. The design had to be adapted for the punch lace but works well for this also.



PUNCH (THREAD) LACE



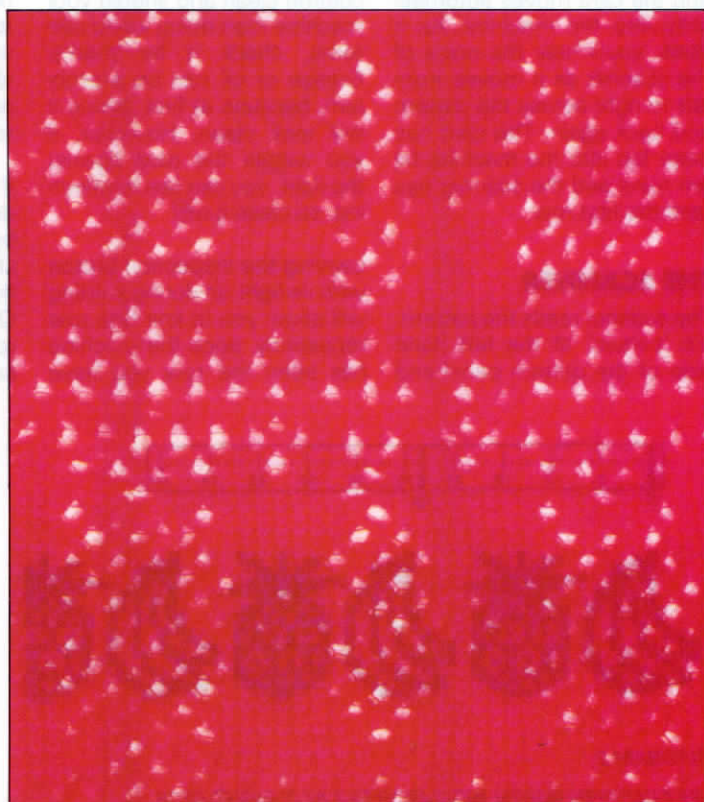
STEP 5

Knit a swatch of the design as Fair Isle or lace. By either technique it is unusual and gives not a hint of its origin.

Next time you look a cockerel in the eye (or wattle), just tell him he can be knitted!

I have used this punch/thread lace design for a pattern of a pretty short-sleeved top. Called Dawn, it is for standard gauge machines and is in bust sizes 32 to 40 inches. Dawn costs £1.50 plus 25p p&p from Anne Kent, 23 Springfield, East Grinstead, West Sussex RH19 2RT

PUNCH (THREAD) LACE



SILVER SCENE

BACK TO BASICS – Part 2

As promised, I've been thinking about the inspection button, the pattern width indicators and the change-of-direction button since last month. I'm going to start off with the inspection button, because you need to use this every time you insert or remove a card, or move it manually.

Maggie Dyke

The inspection button is at the right hand side and towards the front of the EC1. The easy rule to remember is . . . if you move the card, the light should be ON, if the machine moves the card (during knitting) the light should be OFF. Insert the pattern card while the light is on and use the horizontal lines at the bottom of the card to line it up correctly. Set the card so that the first row that shows above the pattern panel is the first row you want to knit. Press the inspection button, the light goes off and the card moves automatically into the machine. As it does, you'll hear the noise of the scanner as it moves from left to right across the pattern and back again. The card has been fed into the machine by ten rows and the scanner has read the first row.

THE SCANNER

The scanner reads the pattern. It's 'parked' at the left hand side of the pattern panel and

this is why it is important to keep the 'don't soil' column clean. If you look at the bottom left hand corner of a pattern card, you will see a dirty hand, a scribbling pencil and a spilt bottle of ink, with a hand pointing upwards to a blank column which runs the height of the pattern area. If this column gets marked, either by dirt or oil, the scanner can't read the pattern on the card properly and, although it will try valiantly to knit the pattern you want, will have great difficulty in doing so. Keep this column clean and should your machine start doing weird patterns, check it for marks. Grease or oil can be a problem, because at first glance it will look clean. However, if you wiggle the card against the light, you can see it reflecting, so clean it off!

Leaving the inspection button with its light on during knitting will allow you to knit one row repeatedly, once the machine has seen the row you have

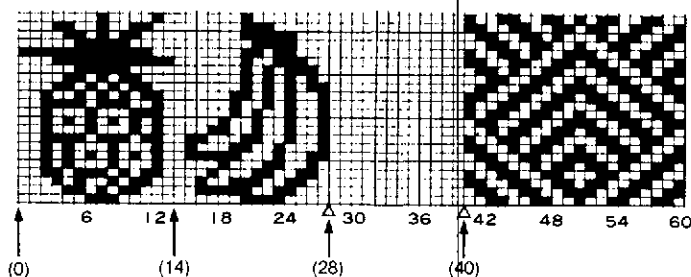


DIAGRAM 1

STANDARD ELECTRONIC CARD 1, PATTERN 7, SHOWING POSSIBLE SETTINGS FOR THE PATTERN WIDTH INDICATORS

chosen. With the light on, set the card so the row you want to knit shows above the pattern panel. Memorise the point cam and N1 cam settings. Press the inspection button so the light comes on again. The machine has now looked at the pattern row and will knit that one row over and over again until you tell it to stop – it's very obedient!

UNRAVELLING ROWS

Should you need to unravel rows, the method I normally use is as follows: press the inspection button so the light is on. Undo one row of knitting, then turn the card back by one row. Repeat until you have unravelled all you need to, turning the card back at the end of each row. The row that shows above the pattern panel should now be the one to re-knit first.

If you want to check to make doubly sure, turn the card back by one more row and the row showing now should match the last row on the machine. Once you have set the correct row, press the inspection button again. The light will go

out again and you'll hear the noise of the scanner as the next row to be knitted is read.

DIVIDING YOUR KNITTING

Another time when you'll probably want to use the inspection button is when it comes to dividing your knitting, for a neck for example. Having knitted the first half of the work, you need to set the card back to the same row on which you divided originally, to complete the second half. I have one or two specific rules which I always (try to!) follow when I'm knitting.

One of these is to always make a note of the row number WITH THE INSPECTION BUTTON LIGHT ON. It's perfectly acceptable to note the row number with the light off, as long as you remember that when you come to turn the pattern back to the correct row number, you must press the inspection button (light on) to move the card and set it to ten rows BEFORE the row you actually want, then press the inspection button again to scan the row you want to knit . . . I know which method I prefer!

Unless the row you want to start with for the second half of the neck is re-scanned, the machine will start with the row it has already read, which ninety nine times out of hundred won't be the row you want!

THE POINT CAMS

So far, I've been assuming we live in a perfect world, which

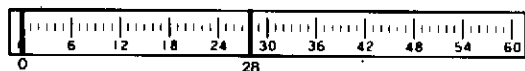
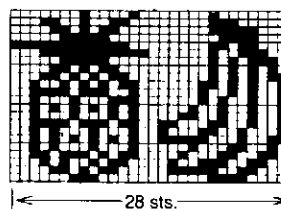


DIAGRAM 2

LEFT PATTERN WIDTH INDICATOR SET AT 0, RIGHT AT 28



I'm sorry to have to tell you just isn't the case! We need to think about what happens if you press the inspection button and nothing happens, or the light goes out and the scanner just won't read the pattern, or the machine just bleeps at you. Most of these symptoms point to one simple cause (but do let me know if you've had a different experience!). The problem usually is that the carriage hasn't cleared the point cams properly.

There are two little black boxes on the back of the carriage. These carry the sensors which 'look' at the position of the point cams and switch the pattern on and off. If the carriage hasn't cleared both point cams, with both sensors, it knows it hasn't completed a pattern row correctly so, rather than thinking 'oh blow it, I'll just go on to the next', it refuses to budge until you let it finish what it was doing.

To escape from this unfortunate scenario, use the carriage release lever to lift the carriage and move it past the point cams. If you can remember which direction the carriage was travelling in, carry on in that direction. This will cause the machine to complete its patterning row – although it's not being knitted – and the card will feed on to the next row, so you know that after undoing the row where the problem occurred, you need to wind the card back by one row.

If you're not sure which direction you were going in, take the carriage to either side, unravel the row and check the row showing above the pattern panel – with the inspection light on – against the last row of knitting on the machine.

Referring briefly back to last month – this is another good

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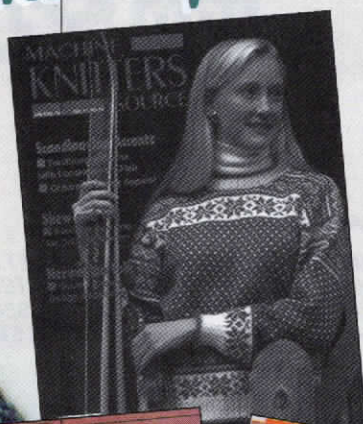
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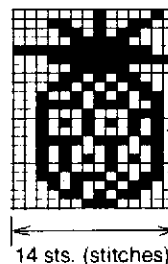
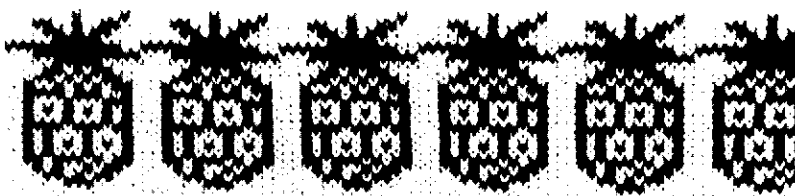


DIAGRAM 3

LEFT PATTERN WIDTH INDICATOR SET AT 0, RIGHT AT 14, SELECTING ONLY THE PINEAPPLE, WHICH REPEATS ACROSS THE KNITTING BETWEEN THE POINT CAMS

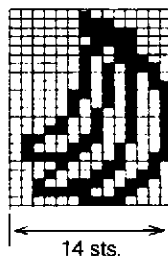
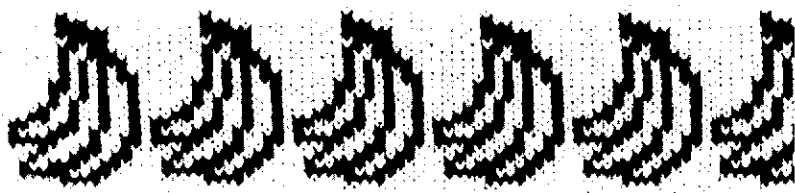
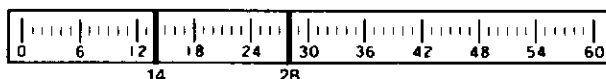


DIAGRAM 4

LEFT PATTERN WIDTH INDICATOR SET AT 14, RIGHT AT 28, SELECTING ONLY THE BANANAS, WHICH REPEAT ACROSS THE KNITTING, BETWEEN THE POINT CAMS

reason to use the N1 cam. If that is in position, you know exactly where the start and finish of the pattern repeat is, so checking the pattern is easier. Having established which row you want to knit next, do two free passes of the carriage to memorise the settings of the point cam and N1 cam and you are ready to carry on knitting – after pressing the Inspection Button so the light goes out of course!

PATTERN WIDTH INDICATORS

Time to move on to the pattern width indicators now. These are two little pink fingers which you can see in front of the numbered strip towards the back of the EC1. There's a little white wheel at either side of this panel, to operate both the Pattern Width Indicators independently of each other, with the left wheel controlling the left pattern width indicator and vice versa. Their purpose is to select the part of the pattern card you wish to knit. The closest they will go together is two stitches, which is fine, because it's not possible to have a smaller pattern repeat than that, while the widest is

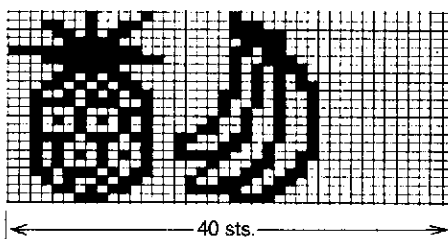
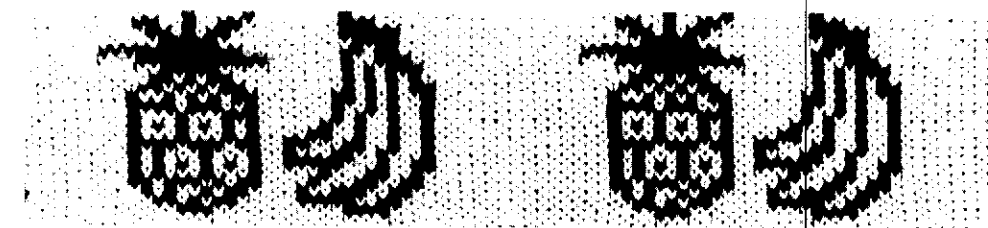
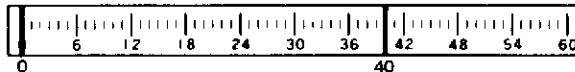


DIAGRAM 5

LEFT PATTERN WIDTH INDICATOR SET AT 0, RIGHT AT 40. THE PATTERN IS 28 STITCHES WIDE, FOLLOWED BY 12 PLAIN STITCHES BEFORE THE NEXT REPEAT OF THE PATTERN STARTS

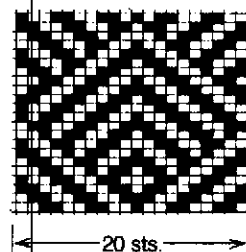
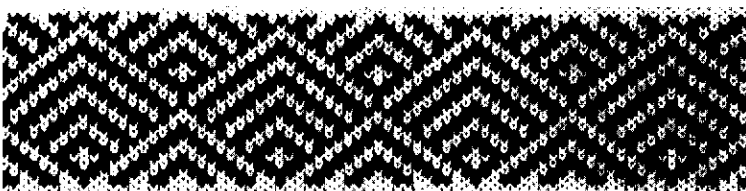
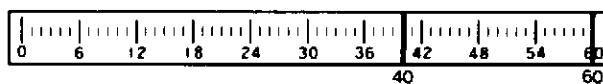


DIAGRAM 6

LEFT PATTERN WIDTH INDICATOR AT 40, RIGHT AT 60, SELECTING THE PATTERN FROM THE EXTREME RIGHT OF THE PATTERN CARD

60 stitches, which is the full width of the pattern card.

Again, thanks to the Silver Reed 'maximum visibility' system, you can see exactly what you are doing at any time and whatever is between the two pink fingers is what you will knit. You can select any part of the card, from the left, the right or the centre and a quick glance will confirm which part you have chosen.

Should you want to move the pattern width indicators during knitting, you need to press the inspection button so that the light is on before you do so. This is because the scanner has already memorised the original width of the pattern whilst you were knitting the last row. Press the inspection button light on, move the pattern width indicators to their new position and press the inspection button again so the light goes out. The row is scanned again and this time the machine can see the new position of the pattern width

indicators, so the new width of pattern comes into effect immediately.

CHANGE-OF-DIRECTION BUTTON

That takes care of the pattern width indicators, so we'll finish up this month with the change-of-direction button. This is also on the EC1, directly behind the inspection button. It has a choice of two settings, left or right and a light is always on underneath one of the two direction arrows. The purpose of this button is to change the direction of the card (I think the name is a bit of a giveaway!). With the left light on (the arrow point towards you), the pattern card is set to the bottom of the pattern and knits from the bottom, or first row to the top. With the right light on (the arrow points away from you), the pattern card is set to the top of the pattern and knits from the last row to the first. If you watch these arrows as

you're knitting one of the standard patterns – Card 2, pattern 15 for example – you'll see the arrows briefly change direction all on their own when you complete the last row of the pattern. The arrow will move to the right hand position whilst the card is being fed back to row 1 and then reverts to the left hand position automatically. I'm not going to tell you any more about that at the moment, or I'll have nothing to do next month!

The change-of-direction button can be used to make vertical mirror repeats, which saves time if the top of a pattern is the upside-down version of the bottom, because you only have to draw out half the pattern and you can then set the machine to reverse the card for you.

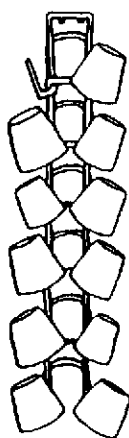
Well, I've used up far too much space again, so I'm going to go away and play with my change-of-direction button until next month, when I'll tell you what I've been up to...

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D8

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with punch lace facility.

MATERIALS

Celandine Claire. (Yarn Guide No. 11.)

1 x 500 g cone in Natural (MC).

A small amount of transparent nylon thread or matching cotton thread (C).

6 buttons.

Crochet hook.

GARMENT WEIGHT

Finished garment in second size weighs 285 g.

The fibre content of this yarn is 43% Cotton, 30% Linen, 27% Silk. For further information about this yarn, please write to the following address:- Celandine Limited, 44 Kirkgate, Otley, West Yorkshire LS21 3HJ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92] cm, 32 [34, 36] in.

Actual size 97 [102, 106] cm, 38½ [40½, 42] in.

Length to shoulder 48 [50, 52] cm, 19 [20, 20½] in.

Sleeve seam 48 cm, 19 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

27 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 9).

30 stitches and 39 rows to 10 cm, 4 in measured over punch lace (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used purl side of knitting and knit side of pockets as right side of garment.

b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

d) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

e) On Brother electronic machines, place pattern over centre 0.

BACK

Push 162 [164, 168] Ns at centre of machine to WP. * Using MT and WY, cast on and K a few rows ending with carriage at right. ** Using MC, cast on by hand from left to right. K 1 row. Take carriage to right without knitting. Rep from ** 3 times more *. Set RC at 000. K 40 rows. Using WY, K a few rows and release from machine. Push 108 [114, 120] Ns at centre of machine to WP. With carriage at left and P side facing, replace sts on to Ns gathering evenly. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Shape sides by inc 1 st at each end on next and every foll 5th row until there are 134 [140, 146] sts. K 1 [5, 9] rows. RC shows 63 [67, 71].

SHAPE ARMHOLES

Cast off 4 sts at beg of next 4 rows and 2 sts at beg of foll 2 rows. Dec 1 st at each end on next and every foll alt row until 102 [108, 114] sts rem. K 65 [69, 73] rows. RC shows 145 [153, 161].

SHAPE NECK AND SHOULDERS

Using a length of MC, cast off centre 32 sts. Push 35 [38, 41] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge on every alt row and at the same time cast off 8 [9, 9] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 8 [8, 11] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shaping.

RIGHT FRONT

Push 68 [70, 72] Ns at left of centre 0 to WP. Work as for Back from * to *. Set RC at 000. Push 4 Ns at opposite end to carriage to HP on next and foll 11 [9, 7] alt rows, K 1

row. Push 5 Ns at opposite end to carriage to HP on next and foll 2 [4, 6] alt rows, K 1 row. 5 Ns rem in WP and RC shows 30. Push Ns from HP to UWP. Set RC at 000. K 40 rows. Using WY, K a few rows and release from machine. Push 54 [57, 60] Ns at left of centre 0 to WP. With carriage at right and P side facing, replace sts on to Ns as follows:- place 1 st on to each of first 20 Ns at right, then replace rem sts, gathering evenly. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Shape side by inc 1 st at left edge on next and every foll 5th row until there are 67 [70, 73] sts. K 1 [5, 9] rows. RC shows 63 [67, 71].

SHAPE ARMHOLE AND FRONT EDGE

Dec 1 st at right edge on next and every foll 4th row and **at the same time**, cast off 4 sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg on next and every foll alt row until 46 [49, 52] sts rem. Cont to dec at front edge on every 4th row from previous dec until 41 [44, 47] sts rem, then on every foll 5th row until 32 [35, 38] sts rem. K 0 [4, 8] rows. RC shows 145 [153, 161].

SHAPE SHOULDER

Cast off 8 [9, 9] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 8 [8, 11] sts.

LEFT FRONT

Work as for Right Front, reversing shaping by reading left for right and right for left.

SLEEVES

Push 54 [54, 56] Ns at centre of machine to WP. Work as for Back from * to *. Set RC at 000. Shape sides by inc 1 st at each end on



QUESTION TIME

FRUSTRATIONS

Have you ever, when machine knitting, had the experience of everything you do going wrong and, no matter what you do next – it is still wrong? I sure some of you find this familiar and it's just what happened to me recently when using the Garter Carriage.

Pat Coulston

For non-Brother knitters, the Garter Carriage is a special electric carriage which, with the aid of a punchcard or electronic patterning, knits beautiful garter stitch as it moves backwards and forwards on its own. I had not used this carriage for many, many months so, of course, had to look at the manual to remind myself about casting on, knitting and so on. All was well and there were no problems as I recalled how to use it.

SOME FAILURES

Then things started to go wrong – so wrong, in fact, that I made a list of all the mishaps!

- 1) I did not lock the punchcard for the first row so, instead of casting on over the needles, I got a lovely chain stitch – not on the needles! (Actually, this makes a lovely, very fine cord!)
- 2) I got the rib going, but forgot to change the tension – I used tension 7 and it did not look too good!
- 3) I wondered why the end stitches were such a mess – I had forgotten to put on the little green cams!
- 4) I forgot that you cannot use upper working position with the carriage. I used it – and the carriage crunched against these protruding needles!
- 5) Eventually I got going. I set the carriage to knit 35 rows and it seemed to be knitting

well, so I went to have a cup of tea with a friend who had called. We had a good old chin wag, then I took her upstairs to look at the wonderful machine that knitted all by itself! Why, I thought to myself, is it still knitting? It must have done the 35 rows of rib by now. I soon found out – the rib had reached the floor because I had forgotten to change the 'hundred' digit to 0. I had set the row counter to 734 instead of 34! My friend thought this a very strange rib!

6) Because I changed the garment from a long-line style to a normal length, I forgot to work out and alter the number of rows to be knitted. So, I had done far too many rows up to the armhole and turned the garment into a true, dropped shoulder style. In the fiddling around, I had also messed up the number of rows I had knitted! Luckily the pattern was one I could easily see, so I had no problem with the front matching the back!

7) I forgot to write down what tension I used for the rib. Consequently, the front had a different tension for the rib than the back! However, the casting off was super – quite faultless!

8) The final crunch came at the end – I ran out of yarn! This I simply could not believe. I was using TrueMatch with a strand of fine Silky. However, after a 'phone call to my supplier, the yarn was with me so quickly that I hardly noticed the time pause!

A SUCCESS

Oh yes, one thing I did NOT get wrong was remembering to reset the yarn after the Garter Carriage had stopped because of a knot or fault in the yarn. Once before when I was using the Garter Carriage, it just would not go. With all plugged in and everything set as it should be, it still would not go.

I 'phoned my good friend, Jenny Rose, in total desperation. 'Have you reset the sensor level back on top of the yarn?', she asked. Yes, you guessed it, I had omitted to do this and the Garter Carriage refused to budge. I did not make that mistake this time because I remembered that little trick it plays!

After all my troubles, the finished garment was really good and I think – and hope – that I have discovered all the pitfalls by hard experience.

If you read April '95 Question Time, you may remember I was having terrible trouble with patterning in Double Jacquard on my Knitmaster 700. Eventually the problem was sorted by the life-saver knitting machine mechanic (John Major). He did explain what it was, but he went a bit technical on me and lost me! It was something to do with one of the patterning cams being sluggish. Whatever he did, it did the trick and I haven't had a single stitch mis-patterning since then.

AUTO COLOUR

My latest acquisition is a piece of equipment that I have been wanting for ages and ages – the Auto Colour for my E6000. John came and fitted it for me and although he tested it without yarn, it went through the motions of changing colours satisfactorily. However, when I came to knit with yarn, it was a different story! Every time I returned colours three and four to their bobbin holder, they jumped out. He came back and altered something,

but it was still no good – they continued to jump out. After ages and ages and a 'phone call to Bogod (Passap UK), he concluded that for some reason, the springs in the new bobbin feeders were too 'strong' for my lock, so he changed them. The attachment now works perfectly and the colours change every time without mishap. It has never happened before to him and the mechanic at Bogod was also puzzled. What's wrong with me, I thought to myself?

One thing that the Bogod mechanic did say – and I suppose it makes sense – is that if you are working on a narrow piece of knitting with lots of colour changes, it is best to take the knitting along to the right, nearer the Auto Changer. In this position, the drag on the yarn is not so great. That's fine for plain work, but might be difficult when knitting in pattern.

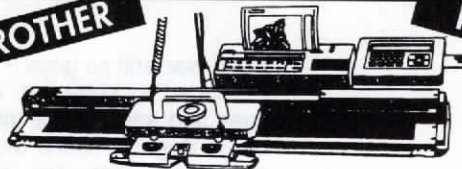
I am now really pleased with my Auto Colour and for three and four coloured work, it is a real boon. I was getting blisters on my right-hand fingers before!

MAGNETS

Do you remember some months ago, I mentioned the very anxious 'phone call from Pauline? She had jammed her machine solid and it would not budge at all. She was knitting a single motif using the lace carriage when this disaster happened quite suddenly.

I could not help and advised her to 'take it to hospital – Accident Department'! She did this – but I wonder if you can diagnose the problem? The machine is a Knitmaster punchcard model and she was knitting a single motif. She was, therefore, using the magic cams and the point cams. Any guesses yet?

When the machine was dismantled, a point cam that had totally jammed in the carriage was removed. However, this point cam had lost the magnet which is situated beneath it. It was interesting to learn what had happened. Quite by chance, the machine had been knitting without any problem for some time. Then, without warning, the point cam moved because the magnet was not holding it secure and mangled

BROTHER  **PASSAP**

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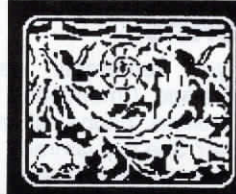
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itself up in the machine. So, here's a word of advice to all Knitmaster or Silver Reed punchcard owners. Look at your point cams to check they have a tiny piece of magnet on the underside. If not, discard it and replace it with a new one - quickly!

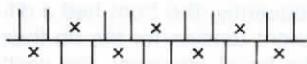
It's also a good idea to check the magnets in the edge pins you use with the Lace Carriage. Make sure that the magnets are also intact in these.

RACKING

Pauline took home her repaired machine and finished off the work. Then, she decided to start another garment straight away and use a 2x1 rib. It's a commercial rib, sometimes called 2x2H. It would not work!

She tried... and tried... and tried! With her patience wearing thin, she telephoned the 'hospital' again. This time, John kindly went round to Pauline's house and looked at the ribber. At first glance, it seemed all right. He checked the height and alignment and both were fine so he asked her to knit a few rows so that he could see any problems himself. Poor Pauline, she is a good sport to let me tell you all this tale!

It was a long time since she had used this rib and cast-on method and she had almost forgotten it. Pauline set the needles up correctly as shown below, but she forgot to rack. So, every time she cast on, knitted the circular rows and then went into rib - all she got was wide open loops and no stitches. What also baffled her was that sometimes, when she tried to knit that first row, some needles caught the yarn and others didn't. This was understandable - the setting was wrong, so she had no chance at all!



Thank you, Pauline, for allowing me to share this with the readers. We all have those experiences - and what is more important - we all learn by them! So remember, it is quite impossible to cast on, when two needles are side by side on the same bed. The ribber must be racked to allow the yarn to zig-zag across the beds.

SHOULDER PADS

Whilst looking at the garments being worn or shown at our Knitting Club this month, I was teased because I was, unusually, wearing shoulder pads. We were looking at Val's lovely jacket and she was asking if shoulder pads would be an advantage. I whipped out one of my shoulder pads and put it in her jacket, so we could see.

This caused considerable amusement, as some of the ladies had not seen the type of shoulder pad I was wearing. It has a piece of Velcro along the top, so it will adhere to whatever I am wearing. After my demonstration, shoulder pads were being whipped out all over the place and held up in the air for everyone to see! There were several of this type as well as some larger, foam pads which don't have Velcro but can, if wished, go under a bra strap. It was a very funny sight to see... lots of hands delving into garments to whip out shoulder pads and hold them aloft!

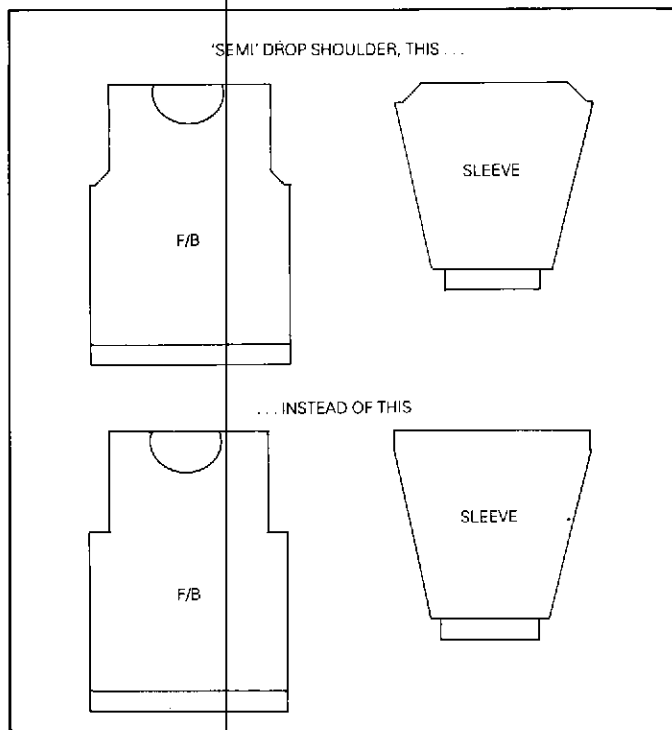
ARMHOLE TIPS

Now to knitting! Several fairly new knitters would like to use the 'semi' drop shoulder, but want a little less bulk at the armhole. They've asked my advice, so here are my recommendations.

At the armhole on the Front and Back of the garment, instead of casting off say 12 stitches all at once, work as follows:- Cast off four stitches and knit one row, cast off four stitches and knit one row then decrease one stitch at both ends, on every following alternate row eight times. (18 rows in all.)

This means the sleeve also has to follow this method of sequence of casting off and decreasing. At the point 18 rows before the top of the sleeve, cast off four stitches and knit one row, cast off four stitches and knit one row then decrease one stitch at both ends, on every following alternate row eight times. (18 rows in all.)

You could, if you wish, use fully-fashioned decreasing to give a slight decorative edge, as seen on so many garments sold in shops these days.

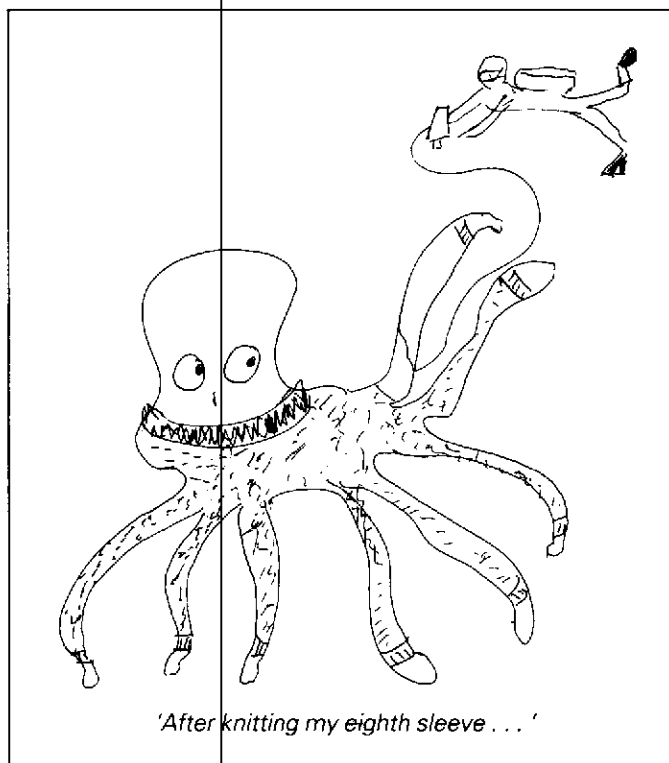


HOW MANY SLEEVES?

Did I say at the beginning of this article that I thought I had made all the mistakes possible with the garter carriage? Not a bit of it – here's one more beauty! I used part of the pattern on the front and back of my garment on the sleeve, punching the pattern out separately on a punchcard. After knitting my eighth sleeve (!), I noticed that this time I had not only put the punchcard in upside down, but I had also not cut the bottom of the card evenly. What did the card

do but stick on row one – and I didn't notice till about row 100! That's definitely all for today folks!

Well not quite all, Pat. When Bridget Rees, our proof reader, read your last paragraph she pondered on what possible use could be made of your eight sleeves. When her work was returned she was inspired to add (and not for the first time) a rough sketch for our amusement. This time the laugh is on her because we're printing it!



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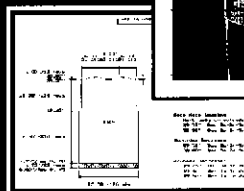
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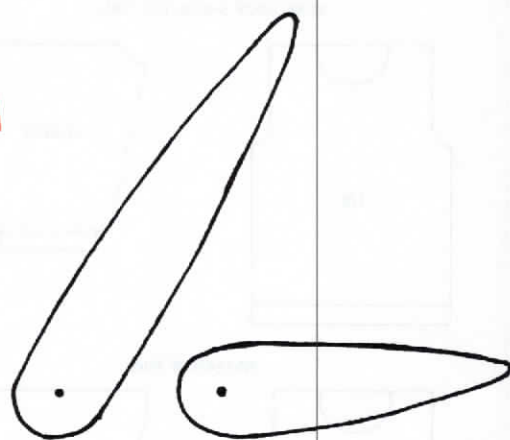
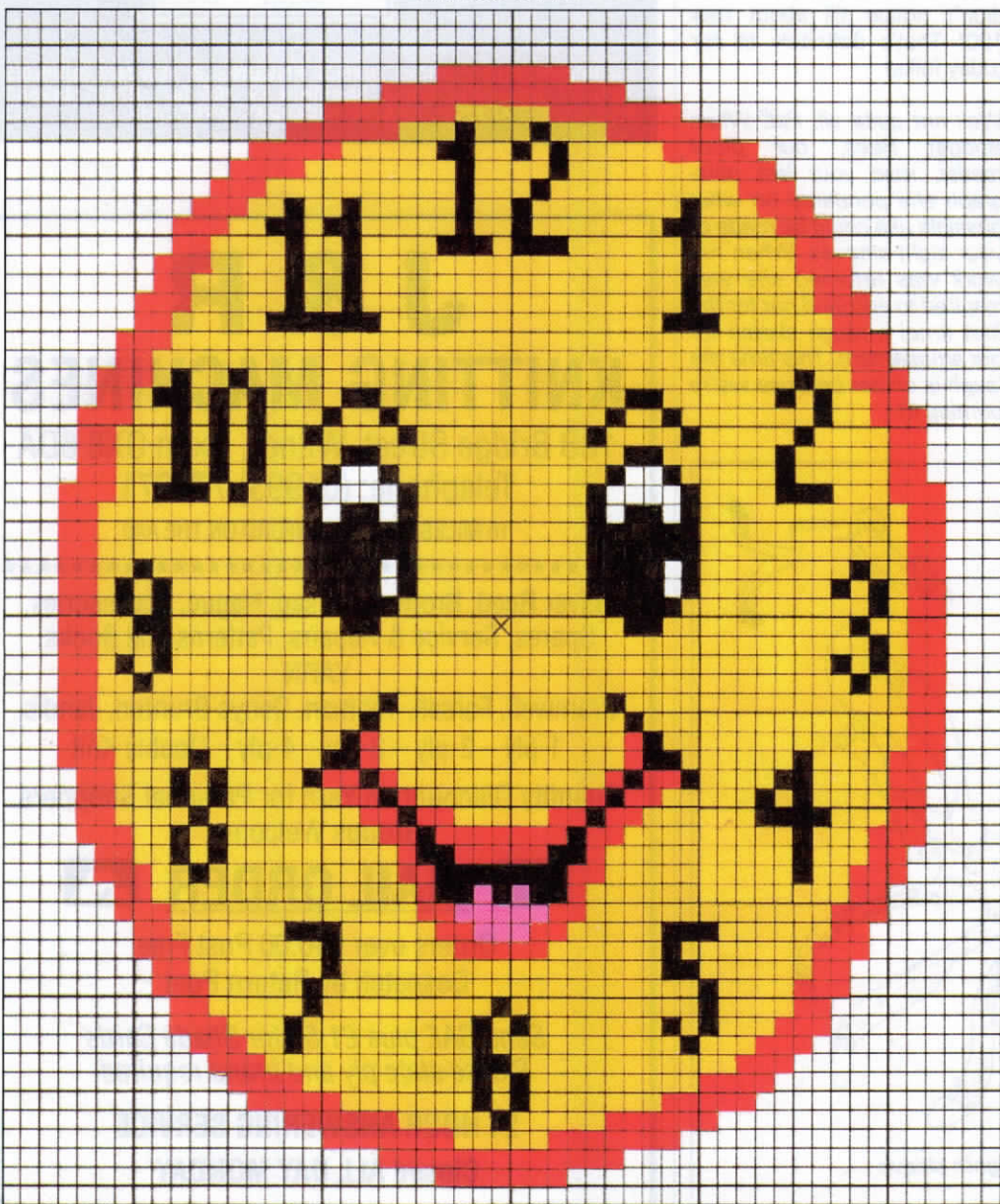
Terry Armitstead

Regular readers will know that my designs often have a twist to them and this one is no exception. Once you've knitted the face into the garment,

you then make the clock's hands out of a separate piece of knitting or material. By attaching the hands to the face of the clock with a button

and putting a small dot of Velcro on to the back of each hand, the hands can be moved to any position and the Velcro will keep them in place.

INTARSIA CHART



TEMPLATES FOR HANDS OF CLOCK

KNITTING THE MOTIF

To make this design come out correctly on your finished garment, it is important to turn the graph upside-down. Cover all of the chart, except for the first row, with a piece of paper. Knit what you see on the chart to the right of centre 0 on the right side of the machine and what you see on the chart to the left of centre 0 on the left side of the machine.

When you have completed the first row, move the paper down to show the next row and knit as before. Work each row in this way until the motif is complete.

MAKING THE HANDS

Take a square of either knitted or woven fabric of your choice and iron on to the back of it, a piece of non-stretch interfacing. Trace the shape of the hands on to a piece of stiff cardboard and, using this as a template, cut out the shapes in fabric.

Neaten the edges with a fine, blanket stitch, if required. Make a very small hole in both hands, approximately 2 mm across, as indicated on the template. Neaten the edges with fine oversewing. Place the small hand over the large hand and sew the button on to the centre of the clock face, through the holes.

Finally, take two dots of stick-on Velcro (hook sides only) and attach them to the wrong side of the tips of the hands. The hands should move freely but 'stick' in any position.

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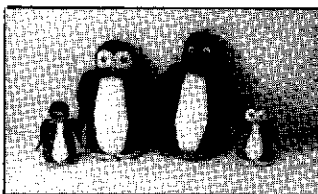


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DEAR ANNE...

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★ STAR LETTER ★

Dear Anne,

Thank you for a marvellous magazine. I have a couple of tips that may be useful. I use a Brother 965.

I recently bought a Hague Linker and it's wonderful. As I like to use it in the evenings whilst watching the telly, I bought a small table on wheels (from Argos) which is just the right height with the Linker on top. I also bought a turntable (intended for a television set) that is just the right size for the Linker. I turn the Linker by the turntable whilst attaching the garment on to the needle points and it works perfectly. I did put a couple of blobs of Blu-tack underneath the Linker for stability when using a tougher type of material, but there is little chance of the Linker whizzing off since it is too heavy.

My second suggestion is for those who own a Transfer Carriage and a casting-off Linker. During the summer I like to make simple tuck or slip rib tops because they are so quick and never curl up. They have a slash or boat neckline, falling in a slight dip so as not to cut across the neck and armholes which automatically become cap sleeves. I always use the double length button for the pattern, the same can be used on a punchcard.

Once you have measured and worked out the size from your tension square (don't forget the fine needle bar), start the back or front (they are both the same) from the neck down. You always get a nice finish to the neck this way, much better than casting off. I make a size 42-inch, even though I am a size 36-inch, as it helps to form the cap sleeve and does not look too big when finished.

Knit four or six circular rows then one row plain and start the pattern. Knit as many rows as required keeping the weights on all the time. Knit the last row before the rib, one tension higher and end with carriage at left. Transfer every alternate needle from the ribber to the main bed with the transfer carriage then, by hand, transfer every alternate stitch on the main bed to the adjacent needle. The ribber should now be on P and you are ready to knit the rib. I do this at the same tension or one dot lower than the main tension and always add Silky, or use yarn double, to give a springy rib. Knit the last row of the rib at a higher tension and end with carriage at left.

With the transfer carriage, transfer all the stitches to the main bed, remove weights and ribber comb and link off with the cast-off linker. This gives a tighter finish but you can cast off with a transfer tool.

These tops take about two hours to make and can be decorated with Swiss darning, crochet or applique but are just as nice left as they are. Happy knitting, everyone.

Yours sincerely,
Brenda Howe
Upminster, Essex.

Thank you, Brenda, for all the ideas and the knitting pattern which make you this month's 'Star' letter writer and win you a year's subscription to MKM plus £5.00. I wonder if you'll have the bonus of recognising 'your' top, out and about this summer? If so you'll know you've come across another MKM reader. Why not introduce yourself?

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DS

We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

Dear Anne,

I was knitting a quilted pram cover for my great grandchild when a friend called for a chat and a cuppa. I showed her how I dropped the ribber carriage to insert the wadding and then painstakingly pushed it in place with a ruler.

My friend said, 'Why don't you cut two pieces of plastic from an old milk bottle, round off the corners, put the wadding between the two and slide this 'sandwich' into the pocket to the required depth. Then all you have to do is pull the plastic out, leaving the wadding in place.'

So really this is my friend's tip, not mine, but it has made knitting the quilt so much quicker and easier.

**Yours sincerely,
Joyce Woodruffe
Leigh Park, Hampshire.**

Congratulations to your friend, Joyce, it's a very good tip. The curved shape of the milk bottle pieces provides an excellent 'scoop' which makes the wadding sandwich even easier to slide into the pocket of the quilt.

Dear Anne,

I sometimes use the plating technique for thickening a 4-ply. For example to balance a stocking stitch back with a Fair Isle front, I might add a strand of matching 2/30s or 1-ply industrial yarn. Adding a silky or bright acrylic makes the fabric much more stable and hard wearing. The extra thread increases the tension size, giving a larger garment for the same number of stitches – handy for long, loose styles. Experiments with plating might also provide a non-itchy inside to a wool garment.

However, a word of warning: I have discovered that the plating yarn tends to jump to

the 'wrong' side when an end needle is pulled forward slightly for whatever reason. For example, when the yarn tension is too tight or when I've increased a stitch by bringing a needle into WP on the opposite side to the carriage – the yarn seems to pull it out of position when the carriage returns. This can give a stripe if your plating yarn is not exactly the same shade as the main yarn.

A useful tip for plating in stocking stitch if you have a Brother 950i, is to use the 'thread lace' setting (both centre buttons pressed in), having the yarns in feeders A and B, thus avoiding the need to change to the plating feeder.

**Yours sincerely,
Elizabeth Sewart
Bourn, Cambridge.**

Dear Anne,

I have worn glasses since I was three and a half years old, beginning with reading glasses and working my way up to tri-focals. All those lines across them were driving me mad and it was suggested that I tried graduated lenses.

My new optometrist is a very nice man, the sort I can talk to, so I explained that whilst my tri-focals were fine for driving, looking up the field (five acres away) to see what the wee calf was up to and for watching TV, they only allowed me to read about one line at a time and as for machine knitting – well they were just hopeless.

The long and the short of it is that he has given me a pair of reading glasses that allows me to read about 38-45 centimetres away. This is the distance from my eyes to the needle bed on my knitting machines.

I know that there are a lot of

WEBBINGTON SEMINAR

The annual Machine Knitting Seminar and Exhibition which is held at Webbington, near Cheddar in Somerset, takes place this year on 13th and 14th May. This popular event has the friendly atmosphere one would expect from a mass gathering of machine knitters. This year's choice of lectures and workshops, some on video to enable you to see in exact detail what the demonstrator is doing, boasts speakers such as Ann Brown, Eileen Metcalf, Sylvia Wynn, Elaine Cater, Diane Bennett, Anne Kent, Wendy Damon, Iris Bishop and Kate Arklay.

Diane Bennett will again be compere for the main Fashion Show and the 'Knitter's Fashion Show', a special feature of this event.

The usual full and varied selection of major trade exhibitors will this year include In-Ex Ltd, Angie Gibbons Designs, Texere Yarns, Ann Durkan Designs, Hague Linking Machines, Castleton Knitters, Flair Publications, Palma Lapham, Meg Tillotson, Ridgeway Yarns, Pippin Designs, Jane Huntingford Designs, Terry Armitstead Designs, Knitmates, Button Lady, Alice Wilmshurst, Ann Brown, Iris Bishop, Anne Kent, Pauline Murphy, Hush Knit Yarns, Diane Bennett, Eileen Metcalf, Forge Craft Creations, Elaine Cater, Caroline Nelson, Woolley Soft Ware, Denys Brunton Yarns, Kate Arklay Designs, Lady Sophisticat, Jacquandra, Bonnie's Woods, Yeoman Yarns, Forsell and, of course, Machine Knitting Monthly. On sale will be yarns, books, machines, tools and much more.

If you would like to spend a very enjoyable day in beautiful Somerset, chatting with the experts and stocking up on materials or ideas, full details can be obtained by sending a see to Kate Arklay, 3 The Vinery, Winscombe, Avon BS25 1AZ. Telephone 01934 843634.

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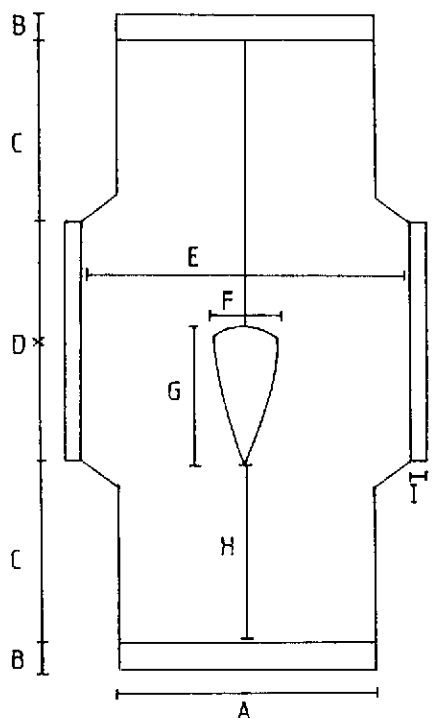
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LEFT FRONT AND LEFT BACK

Push 38 [43, 47] Ns at left and 38 [42, 46] Ns at right of centre 0 to WP. 76 [85, 93] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. * Using nylon cord, K 1 row. Using MC, K 1 row. Centre cursor and set cursor stops 15 Ns past first and last N in WP. Set pattern and box. Set RC at 000. Cont in Fair Isle patt with MC in main feeder and C in second feeder. K 91 [95, 99] rows. K 1 row extra for right front and right back.



A = 45.5 [50.5, 55.5] cm
B = 6 cm
C = 29.5 [30.5, 31.5] cm
D = 43 [46, 49] cm
E = 60.5 [66.5, 73] cm
F = 14.5 [15, 17] cm
G = 24 [26, 28] cm
H = 28.5 [29.5, 30.5] cm
I = 2 cm

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Singer electronic machines.

MATERIALS

Texere 50% Silk/50% Wool. (Yarn Guide No. 11.)
2 [2, 3] x 100 g cones in Sage (MC).
2 [2, 3] x 100 g cones in Natural (C).

GARMENT WEIGHT

Finished garment in second size weighs 340 g.

The fibre content of this yarn is 50% Silk, 50% Wool. For further information about this yarn, please write to the following address:- Texere Yarns, College Mill, Barker-end Road, Bradford, West Yorkshire BD3 9AQ. Telephone: 01274-722191.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 90 [100, 110] cm, 35½ [39½, 43½] in.

Length to shoulder 57 [59.5, 62] cm, 22½ [23½, 24½,] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

33 stitches and 34 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, mark geometric pattern card or program in pattern from the charts provided.
- On 2310/2331 machines, set switches on box middle, middle, middle, up, up. Needle return levers up for Fair Isle knitting.
- We suggest that before starting to knit, you read the knitting notes given in *SingerSpecial* this month on page 34.

SHAPE SLEEVE

Cast on 5 sts at beg of next row, K 1 row. Cast on 5 [5, 6] sts at beg of next and foll alt row.

SHAPE FRONT EDGE

Dec 1 st at right edge on next row. Cast on 5 [5, 6] sts at beg of next row. Dec 1 st at right edge on next

row. Cast on 5 [6, 6] sts at beg of next row. 99 [109, 120] sts. Dec 1 st at right edge on next row.

2ND SIZE

K 1 row. Dec 1 st at right edge on next row.

3RD SIZE

K 1 row. Dec 1 st at right edge on

next and foll 5 alt rows.

ALL SIZES

K 2 rows. Dec 1 st at right edge on next and every foll 3rd row until 76 [85, 93] sts rem. K 6 [8, 10] rows. RC shows 173 [181, 191]. (174 [182, 192] on Right Front and Right Back.) Place marker at left edge for shoulder line. K 3 [5, 7] rows.

SHAPE BACK NECK

Cast on 10 sts at beg of next row, K 1 row. Cast on 15 [16, 19] sts at beg of next row. 101 [111, 122] sts. K 68 [70, 74] rows.

SHAPE SLEEVE

Cast off 5 [6, 6] sts at beg of next row, K 1 row. Cast off 5 [5, 6] sts at beg of next and foll 2 alt rows, K 1 row. Cast off 5 sts at beg of next row. 76 [85, 93] sts. K 90 [94, 98] rows. RC shows 346 [362, 382]. (347 [363, 392] on Right Front and Right Back.) Cont in st st and MC, K 1 row. Using WY, K a few rows and release from machine *.

RIGHT FRONT AND RIGHT BACK

Push 38 [42, 46] Ns at left and 38 [43, 47] Ns at right of centre 0 to WP. 76 [85, 93] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Work as for Left Front and Left Back from * to *, reversing shaping by noting alteration in number of rows worked, reading left for right and right for left and using MC in place of C and C in place of MC.

WELTS

Join centre front and centre back seams. With carriage at right and using MC, cast on 152 [170, 186] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 23 rows. Using MT-3/MT-2, K 1 row. Transfer sts to back bed for st st. With P side facing, pick up 152 [170, 186] sts from lower edge and place on to Ns. Using MT+2, K 1 row. Raise front bed. Set machine at half pitch. Push alt Ns to WP. Using MT+2/MT-2, K 1 row. Release sts from front bed. Lower front bed. Cast off with a latch tool.



SINGER SPECIAL

SUMMER TOP WITH GEOMETRIC PATTERNING

Now that we have covered the basics of single bed automatic and geometric card patterning, we can put what we have learnt into practise and knit a simple summer top. Or so I thought! If anything could go wrong with a knitting project, it went wrong with this one!

Angela Gordon

I made all the classic mistakes, including starting the knitting on Friday the 13th! I did have a good excuse – I had recently recovered from the 'flu and had spent the last week working into the early hours to try and catch up. Well that's my excuse anyway!

I'm going to tell you all my mistakes – in the hope that forewarned is forearmed and you will knit the top without a hitch.

When planning and designing the top, I thought about all the possible problem areas that we – as fairly new knitters – might encounter. Remembering that re-setting the pattern card to the correct row after knitting the first side of a neckline can be a problem, I decided to knit a vee neck in two separate pieces. Knitting from the front hemline, with T-shaped sleeves, over the shoulder and all the way down to the back hemline was appealing as there would be no shoulder seam and less casting on and off to do.

I wanted more practise at marking out geometric cards so I designed a small, symmetrical, repeating pattern and marked out the card to knit from bottom to top and then top to bottom, to minimise the number of squares I had to blacken. This was mistake number one.

Had I realised how many times that horrid little buzzer would beep at me, I would have covered the whole card with pattern. I think I'm going to prefer the more decorative cards! Seriously, does anyone know how to reduce the volume of the buzzer or even turn it off?

I originally intended to knit the full width of the front welt and then take half the stitches on to several 20-stitch holders while knitting the first half. (This is a very useful gadget and available from Woolley Software for about £8.50.) I have used this method several times on Japanese knitting machines and it works very well indeed.

However, having an evenly balanced comb is important on the Singer machine. This would be a tricky balancing act with half the work on stitch holders – yet still in the comb – and I would also have had to move the work across the bed, to allow room for the sleeve increases. This was a possible patterning error area and better avoided. Instead, I started each section with waste knitting and nylon cord and added the welts afterwards.

When changing from stocking stitch waste yarn to the main yarn, I knitted one row with the main colour and then pro-



ceeded to insert the second yarn guide and thread up with the contrast yarn. My carriage was on the left – another mistake! The knitting ended up in my lap because, as I discovered, the yarn guides only auto-thread themselves properly when starting on the right!

Never mind, start again and this time make sure the carriage is on the right, ready for Fair Isle threading.

I had several abortive efforts with dropped stitches across the work. Each time, I adjusted the number of weights until – with one small weight on each end and after a slight hiccup when I accidentally raised the front bed to the upper (stocking stitch) position and the second yarn feeder grated across the flow combs – the knitting proceeded well through the straight section up to the sleeve shaping.

On the row before the first increase, I remembered to move the cursor stop out, ready to include the extra stitches. Because this was to be a stop and increase every two rows, I moved the cursor stop out enough needles to accommodate two increases

at a time and I was very pleased with myself as this all went like clockwork.

To increase a group of needles when knitting Fair Isle, bring the needles to holding position and e-wrap them with one of the yarns. Push the needles back until the latches start to lift up, lay the second yarn into the hooks and knit each e-wrapped needle through manually. Tension the stitches to the same size as the adjacent ones knitted by the carriage and you will have a very neat cast on that will go straight into the patterning.

Remember to hang a weight on to the knitting that has been increased, otherwise the stitches will not knit off properly. I used the two claw weights which come with the machine, plus two from my E6000 for the whole of the sleeve increase. Once there was sufficient fabric beneath the needles, I used the Woolley Weights magnets and bar, across the total width of the work.

I was extremely thankful for these weights because, as the work grew, I realised that the original comb and weights would soon end up on the floor. How did Singer knitters

manage before these weights were invented?

Next, we get to the neckline shaping as well and this time we are decreasing. This is just a simple decrease with a single transfer tool – no problem, despite the fact that every four rows I decreased rather rapidly so that I could stop the buzzer by moving the carriage again. The sleeve increases were finished and everything was going smoothly until ... a whole row of stocking stitch!

I bet you're sitting there thinking what an idiot I am! Yes, I forgot to move the right hand cursor stop in as I decreased the neckline and had not passed it properly!

Now to correct the row. Cancel the carriage settings by pressing the 0 button and turning the needle returning levers to the centre position. Lock the pattern card by putting the second switch from the left to the lower position by the up and down arrow sign. Take the carriage across to the right side of the work, pull back the last row and re-tension the yarn behind the mast.

Now we must move the card back one row. Look at the direction arrow. If it is black at the top half you must pulse the card down twice and back up once to re-set the direction properly. If the lower half is black, pulse up twice and down once.

Things were going from bad to worse, as they always do with problem knitting. I forgot about making the pattern card travel in the correct direction and, thinking that I had to go back one row, moved the card back one row and carried on knitting. Of course the pattern was wrong and had to be pulled back again. I then had to work out how many rows to go back/forward once more and a headache started to develop! Back on the right tracks again, I completed the neckline decreases without any further hitch.

Now on to the increases and I remembered to move the cursor stop out on the row before the increase. The headache was getting worse and the buzzer was sounding

on the row where I had to stop to cast on 15 stitches. Could I stand the noise for the required time – no! I pulsed the pattern on one row and worked the increase in relative peace.

Then I carried on knitting and forgot that I had stopped the buzzer to increase. The result was a very vital row of patterning missing. Realisation dawned when the machine buzzed to indicate the end of a pattern, but not until about 20 rows further into the garment. By now it was lunch time so I left it and spent my lunch break trying to decide whether it would be quicker to pull it back and carry on or start again from scratch.

Being very stubborn, I removed it from the machine, then carefully picked up – on to a circular hand-knitting needle – the stitches below the offending row. Examining the pattern helped me to deduce which row to start patterning on again and, after all the practice I had today, I was confident I could re-set the pattern, although working out the direction as well as the row was tricky.

I carefully returned the work to the same needles I took them from. It is vital they go back on the same needles or you end up with a vertical patterning error. With the card re-set and weights back in place I continued knitting, decreased the sleeve, moved the end stops as necessary and completed the left half of the top.

The second piece was knitted in a tenth of the time, since everything else went well – apart from dropping the last stitch while latching off the welt and having to re-knit that. As you can see, I did finally finish it!

This was one of those trials sent to remind us just what all new knitters feel like and to put us back in our place. Has the experience put me off my Singer? No! Despite the trials and tribulations of this top, I really enjoy working with it. I've learned a lot from knitting this garment, mainly *don't knit on Friday 13th!* I do hope that you will enjoy knitting it more than I did! Next time I will just take the easy way out and shape the neckline properly!

CUFFS

With carriage at right and using MC, cast on 120 [130, 140] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 8 rows. Using MT-3/MT-2, K 1 row. Transfer sts to back bed for st st. With P side facing, pick up 120 [130, 140] sts along sleeve edge and place on to Ns. Using MT+2, K 1 row. Raise front bed. Set machine at half pitch. Push alt Ns to WP. Using MT+2/MT-2, K 1 row. Release sts from front bed. Lower front bed. Cast off with a latch tool.

NECKBAND (Knit 2)

With carriage at right and using MC, cast on 110 [116, 124] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 8 rows. Using MT-3/MT-2, K 1

row. Transfer sts to back bed for st st. Using MT, K 1 row. With P side facing, pick up 110 [116, 124] sts along neck edge from centre front to centre back and place on to Ns. Using MT+2, K 1 row. Raise front bed. Set machine at half pitch. Push alt Ns to WP. Using MT+2/MT-2, K 1 row. Release sts from front bed. Lower front bed. Cast off with a latch tool.

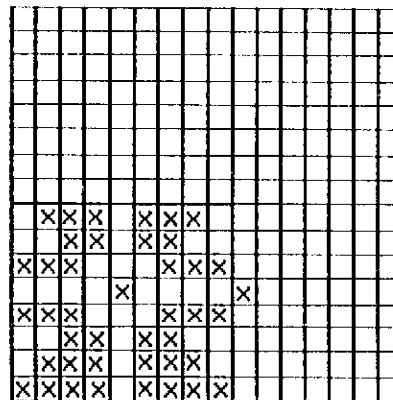
BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

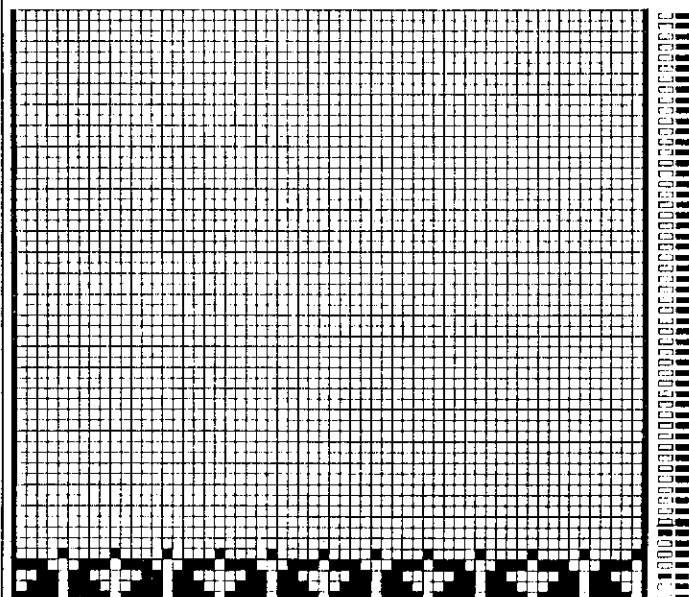
Join side, sleeve and back seam in neckband. Overlap or mitre front neckband and sew neatly in position.

SINGER GRID PATTERN



Pattern area is 10 sts x 8 rows

PATTERN CHART FOR 2310/2331 MACHINES





FINISHING TOUCHES – Part 2 Beautiful Bands

Most beginners find that it is very difficult to knit a cardigan or jacket with a really neat band – and buttonholes are even more of a problem! Even experienced knitters often ask for a demonstration of a really neat buttonhole. In the second of this series, Diane explains how to knit bands in stocking stitch and rib and shows you how to knit really neat buttonholes.

Diane Bennett

VERTICAL OR HORIZONTAL BANDS?

Bands for jackets and cardigans can either be knitted vertically or horizontally. Both have advantages and disadvantages.

VERTICAL BANDS

These are knitted separately from the garment and sewn on afterwards. They require a lot of sewing and it is difficult to ensure that the band is stitched evenly for the complete length. This type of band also tends to curl at the join unless seamed very carefully. Stocking stitch bands need to be doubled, making the joining to the garment even more tedious. However, if knitted in rib, this can be knitted singly, making small buttonholes quite easy.

SIDEWAYS KNITTED BANDS

These are knitted and joined to the garment edge when casting off. If picked up carefully, this can ensure that the band is even and helps to give a flat band. However, buttonholes are quite difficult when knitting double stocking stitch bands. If knitted in rib, this type of band rarely lies flat because of the elasticity in the rib.

Garments knitted on the single bed, whether in stocking stitch or using a stitch pattern, usually look best with a stocking stitch band, which should be knitted sideways. Although this makes the buttonholes more difficult to knit, it is much easier to achieve a neat band than when knitting and attaching a doubled vertically knitted band.

Garments knitted from double bed fabrics usually require a band knitted in rib and because it is very difficult to knit a band which lies flat when knitting sideways in rib, this should be knitted vertically. It is important that the band is seamed carefully to the garment edge to avoid curling.

A SIDEWAYS KNITTED BAND

If the band is knitted sideways, it will need to be knitted in two or more pieces even for a V neck cardigan or jacket.

V NECK – knit each front band separately, adding the back neck stitches to one of these pieces if possible.

ROUND NECK – the neckband can be knitted before or after knitting the front band. For ease of knitting the buttonholes, knit the neckband first,

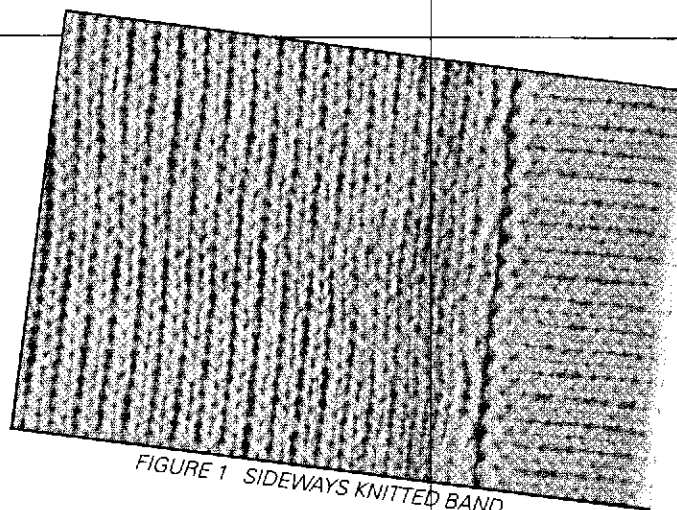


FIGURE 1 SIDEWAYS KNITTED BAND

then make the front band the complete length of the front including this neckband. This is also the best way to knit a band for the insertion of a zip.

The main secret of success when using bands of this type is to assess correctly the number of stitches which are needed for the band when knitting on to a closed edge, since too many stitches will give a 'wavy' band, while one knitted on too few stitches will pull.

ASSESSING THE NUMBER OF STITCHES

1. Hold up the garment edge to the bed of the machine and push forward more needles than are required for that section of the band.

2. Using a treble (three-prong) transfer tool, hook up the two ends of the garment piece on to needles towards each end of the block in working position.

3. Hook up the centre of the band also using the treble transfer tool.

4. The fabric of the garment edge should be held firmly in front of the sinkers for the following reasons:-

a. If it is stretched, the edge has been pulled over too many stitches. Move the two ends in slightly.

b. If the garment edge sags below the sinkers, it is too loose and the two edges need to be moved out slightly.

5. When the correct number of needles to be used for the band has been assessed, push back any unused needles and remove the garment edge from the machine.

Be prepared to spend some

time at first, learning how to correctly assess the number of stitches - this is an art which is difficult to teach, but once acquired it is not forgotten.

KNITTING THE BAND

1. Pull forward one extra needle at each end of those assessed to knit the band – these will form the seam allowance.

2. Using waste yarn, cast on and knit a few rows. Knit in the nylon cord.

3. Change to main yarn and knit double the number of rows for the depth of band required at main tension minus one.

4. Pick up the stitches from the first row knitted with main yarn.

5. Knit one row at main tension.

6. With the wrong side facing, pick up the garment edge evenly, omitting the two end (seam allowance) needles. *(Tip – pick up the two ends and centre first, then the edge is held evenly while the remainder is picked up.)*

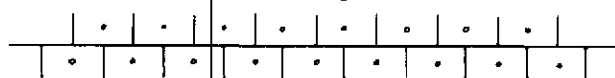
7. Knit one row at main tension, joining the garment edge and band. Cast off loosely.

This type of band rarely tends to curl because the band is joined and the garment edge picked up on separate rows. If the garment edge is picked up and the band knitted on to it, this often results in curling bands.

VERTICAL RIBBED BAND

For a V-neck jacket or cardigan, knit the band in one piece, knitting it longer than is required and removing with

NEEDLE DIAGRAM



(This breaks the needle rule for Japanese machines)

waste yarn. For a round neck, knit two bands, usually one with and one without buttonholes.

KNITTING THE BAND

1. Set the required number of needles for 1x1 rib for thicker yarns or full needle rib for finer yarns. (Tip - unless a wide band is required, cast on the number of needles which can be weighted with one of the wire side hangers.)

2. Bring forward an extra needle at both ends on the ribber. For example, for 1x1 rib the needles are set as diagram above.

3. Cast on and knit the zig-zag and circular rows. Transfer the needles at each end to the main bed - two needles in working position at both ends.

4. Knit the required length for the band plus about 50 rows at main tension minus one, then remove from the machine with waste yarn.

5. After joining the band, unravel any excess rows and backstitch the open stitches to cast off.

ATTACHING THE BAND

This band can be joined to the garment on either edge between two plain stitches. At the other edge, the band rolls over slightly, giving a neat edge.

Bands of this type are usually seamed by putting the wrong side of the band and garment

edge together. However, this forms a tight line near the garment edge, along which it can fold. To avoid this, it is preferable to overlap the band and garment edge slightly and seam flat. If joining by hand, backstitch is usually the most successful way of seaming. Stretch the band slightly while seaming.

Tip - insert waste yarn markers every 50 rows on the garment edge and the edge of the band to make it easier to join the band evenly.

A SIMPLE BUTTONHOLE

The simplest buttonholes involve only the transfer of stitches, leaving empty needles in work to pick up and form the hole. When knitting a ribbed band, two adjacent stitches can be transferred, making a buttonhole which is large enough for a small button and very easy to knit.

1. To make the buttonhole, transfer two adjacent stitches on opposite beds on to a needle on the other bed.

2. Leave the empty needles in work and carry on knitting. Stitches will be formed on these needles.

If this type of buttonhole is to be used, knit a sample and take this when purchasing the buttons, to ensure that they are not too big for this fairly small buttonhole.

It is not easy to calculate the spacing of buttonholes

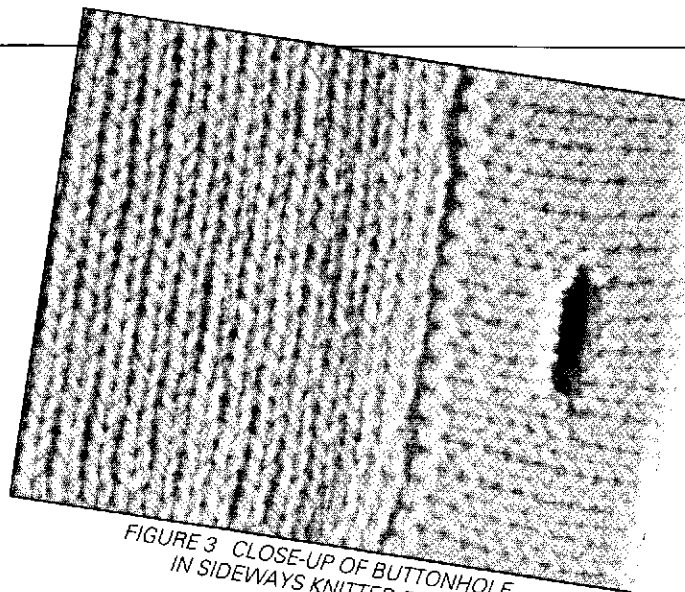


FIGURE 3 CLOSE-UP OF BUTTONHOLE IN SIDWAYS KNITTED BAND

required for vertically knitted bands, because the band needs to be stretched slightly when it is joined to the garment edge. If necessary, make a sample to check the spacing.

A SIDWAYS KNITTED BUTTONHOLE

This buttonhole does require practice to master, but it is very neat. It can be adjusted to fit any button required for the garment, because it can be

knitted over any number of stitches.

Before starting to knit the band, purchase the buttons, if possible, then make a sample to test the number of stitches which should be used for a buttonhole to fit these.

BUTTONHOLE SPACING

The easiest way to work out the required spacing for the buttonholes is to bring forward

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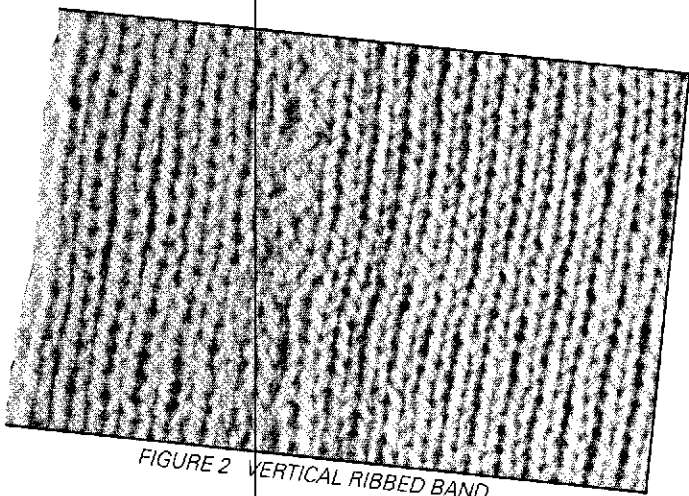


FIGURE 2 VERTICAL RIBBED BAND

FRONT

Arrange over 166 [178, 190] Ns for 2x1 rib and knit selvedge and welt following instructions on diagram. Arrange needles as shown in Needle Diagram. Set RC at 000. Continue working from diagram to RC 135 [145, 155].

SHAPE ARMHOLE

Shape armhole on both sides of knitting by casting off 2 [2, 3] sts at beg of next 2 rows. * Dec 1 st at each end, K 2 rows; rep from * 2 [5, 7] times in all. ** Dec 1 st at each end, K 4 rows; rep from ** 5 times in all. When RC shows 175 [185, 190] shape front neck as follows. Push half stitches at left to HP and cont on rem sts for first side. Dec 1 st at neck edge on every 4th row 19 times in all. Continue working from diagram until RC shows 250 [265, 280] then cast off rem 54 [57, 60] sts. Push Ns from HP to UWP and finish to correspond with first side, reversing shaping.

BACK

Work as for Front until RC shows 135 [145, 155] and shape armhole as for Front. Continue working from diagram until RC shows 242 [257, 272] then shape shoulders on both sides of knitting.

SHAPE SHOULDERS

Cast off 13 sts at beg of next 2 rows. Cast off 12 [13, 14] sts at beg of next 6 rows. Cast off rem 48 sts.

SLEEVES

Arrange over 66 Ns for 2x1 rib and knit selvedge. Set RC at 000. Using MT-3/MT-3, K 31 rows.

RIVIERA RIB

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Nina Miklin Riviera.

350 [400, 400] g cone in Col 53 (MY).

The fibre content of this yarn is 75% Wool, 25% Silk. For further information about this yarn and 'Knit To Finish' Book 1 (see Knitting Notes), please write to Nina Miklin, PO Box 1720, London W9 1TT. Telephone 0171 286 1532.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

SIZES

Small [medium, large]

To suit bust 76-82 [86-92, 96-102] cm, 30-32 [34-36, 38-40] in.

MAIN TENSION

33 stitches and 46 rows to 10 cm, 4 in measured over rib pattern (tension dial approximately 5/5).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) The welts and cuffs are knitted in 2x1 rib. Put slide lever on II on Brother machines. Use the P carriage on Silver Reed machines.

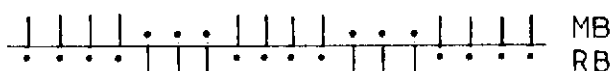
b) If following the instructions in Nina Miklin's 'Knit To Finish' Book 1, work as follows:-

1) Transfer all stitches to the main bed. (It will be necessary to place some ribber stitches on to a main bed stitch, therefore there will be two stitches on some needles.)

2) Follow the instructions in Part 6: 1a, 1b and 3

3) After replacing one half of the front on to the main bed needles, re-arrange the stitches over the main bed and ribber needles as shown below. Where there are two stitches on a main bed needle, separate them.

NEEDLE DIAGRAM



Using MT/MT, K 1 row. Put sts on to WY, remove from machine and replace on to 80 [84, 88] Ns on main bed and arrange stitches over main bed and ribber as in Needle Diagram. Set RC at 000. Continue working from diagram to top of sleeve. RC shows 170 [180, 190].

SHAPE TOP

Reset RC to 000. Continue working from diagram, shaping sleeve head as follows:- Cast off 2 sts at beg of next 18 [12, 4] rows, 3 sts at beg of next 2 [6, 14] rows, 4 sts at beg of next 8 [10, 10] rows and 5 sts at beg of next 8 rows. RC shows 36. Cast off rem 32 sts.

BACK NECKBAND

Using MY, e-wrap cast on over 5
Ns. Set RC at 000. Using MT, K 62
rows. Cast off.

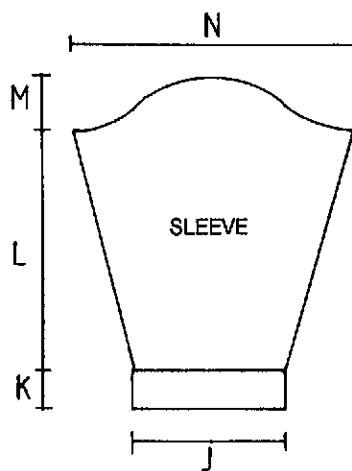
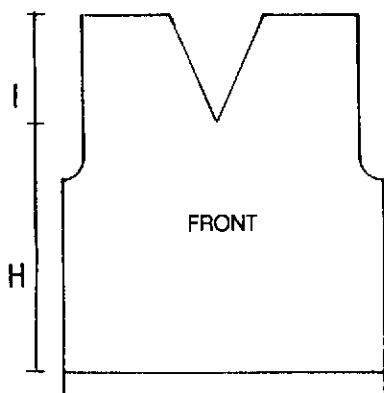
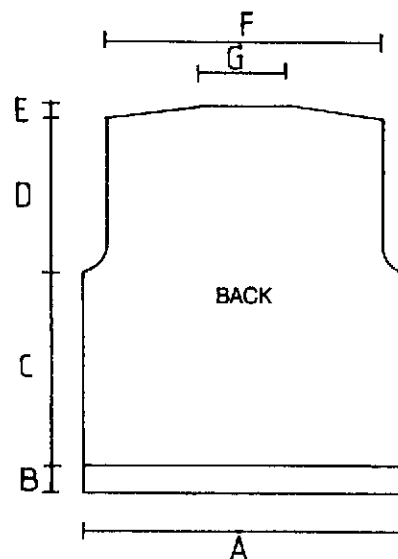
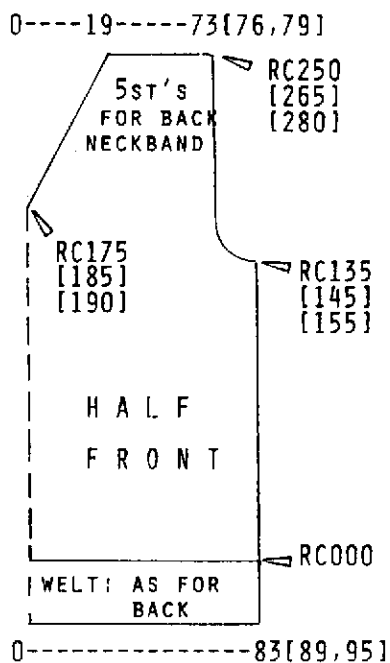
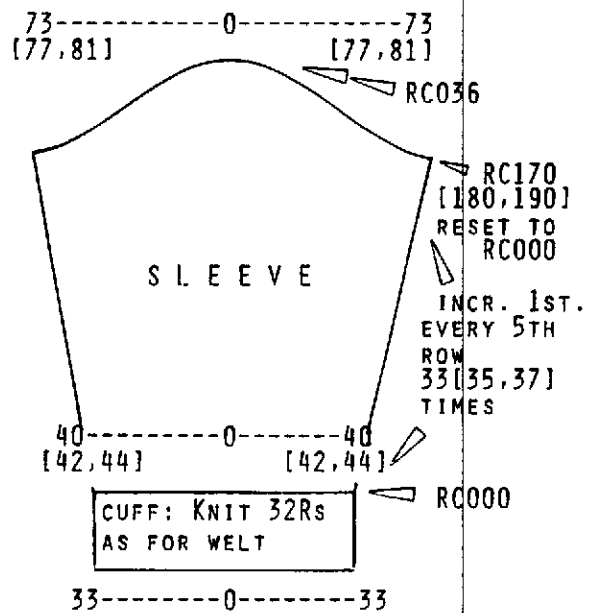
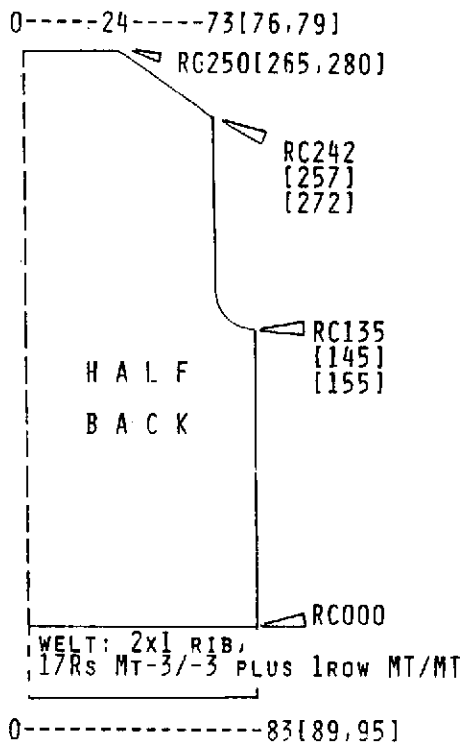
BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams, leaving five extra stitches free at neck edge. Sew back neckband along back neck edge and then join ends to five free stitches on front shoulder. Set in sleeves. Join side and sleeve seams. Hand wash the garment in lukewarm water, as required.





- A = 50 [54, 57] cm
- B = 4 cm
- C = 30 [32, 34] cm
- D = 23.5 [24.5, 25.5] cm
- E = 1.5 cm
- F = 44 [45, 46] cm
- G = 14 cm
- H = 38.5 [40.5, 42] cm
- I = 16.5 [17.5, 19.5] cm
- J = 24 [25, 26.5] cm
- K = 5.5 cm
- L = 37.5 [39.5, 41.5] cm
- M = 8 cm
- N = 44 [46, 48.5] cm

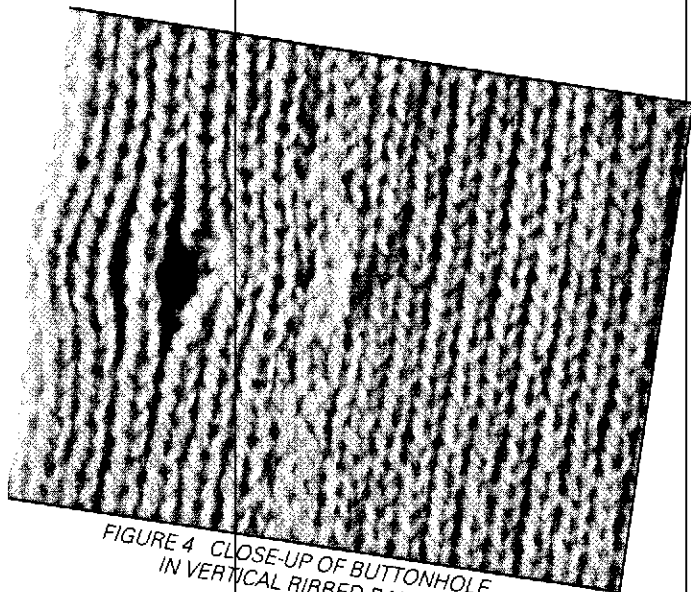


FIGURE 4 CLOSE-UP OF BUTTONHOLE
IN VERTICAL RIBBED BAND

on the needle bed only those needles to be used for the section of band on to which the buttonholes are to be knitted. Bring forward the needles to be used for the buttonholes.

For a round neck garment, make a buttonhole at each end of the band, approximately the width of the buttonhole plus two stitches away from each end. For a V-neck garment, place the bottom buttonhole in this position – the top edge of the top buttonhole should be exactly level with the first decrease on the front edge.

Between these two end positions for the buttonholes, bring forward the number of blocks required for the other buttonholes. It may be necessary to experiment and adjust slightly for even spacing. If it is possible to vary the number of buttonholes, it is usually easier to work out the spacing required.

Using a soluble marker pen, mark the position of the blocks of needles on the needle protection strip. After completing these bands, the marks can be removed with a damp cloth.

KNITTING THE BUTTONHOLE

This buttonhole is knitted into the centre of the sideways knitted band. However, since this band is knitted double, the buttonhole rows are one quarter and three quarters of the way through the band.

1. Cast on the band as described and knit a quarter of the rows required.

2. Take a strand of waste yarn for each buttonhole.

3. Bring forward the needles to be used for the buttonholes, as marked on the strip. Lay the waste yarn over the needles and knit it through each of the stitches.

4. Knit half the number of rows for the band.

5. Bring forward slightly the buttonhole needles.

6. Look down to the row knitted with waste yarn. Notice that there are loops above and below the main yarn. Pick up the loops **above** the waste yarn first.

7. Using a single transfer tool, pick up the loop of main yarn to the right of the waste yarn on to the right hand needle of the block. Borrow the stitch from the next needle to the left, knit one loop through the other and return the stitch to the original needle.

8. Repeat, picking up the loop to the left of the previous one used, until all the buttonhole needles are empty.

9. Pick up the loops from below the waste yarn on to the empty needles.

10. Knit the remaining rows for the band. Pull out the waste yarn, then join the band as described.

In the next article in this series, Diane will be covering a variety of different types of neckband, including simple round and V-neck bands and those suitable for cut and sew.

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SHIRT

BACK

Push 154 [170, 186] Ns at centre of machine to WP. * Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and D, K 1 row. Inc 1 st at each end on next and foll 3 alt rows, K 1 row. Using MT+2, K 1 row. Using MT-1, K 1 row. Dec 1 st at each end on next and foll 3 alt rows, K 2 rows. RC shows 20. Make a hem by placing loops of first row worked in D on to corresponding Ns. Unravel WY when work is completed *. Set RC at 000. Using MT and MC, K 94 rows.

SHAPE SIDE VENTS

Cast on 7 sts at beg of next 2 rows. 168 [184, 200] sts. K 108 rows. RC shows 204.

SHAPE ARMHOLES

Cast off 10 [13, 16] sts at beg of next 2 rows and 2 sts at beg of foll 2 rows. Dec 1 st at each end on next and every foll alt row until 136 [144, 152] sts rem. K 57 [55, 53] rows. RC shows 272. Using A, K 1 row and do not break A. Using WY, K a few rows and release from machine, leaving empty Ns in WP.

YOKE

With carriage at right and K side facing, replace sts on to Ns. Unravel WY. Set RC at 000. Using A, K 15 rows. Inc 1 st at each end on next and every foll 8th row until there are 142 [150, 158] sts. K 5 rows. Inc 1 st at each end on next row. 144 [152, 160] sts. K 8 rows. RC shows 46.

SHAPE SHOULDERS

Cast off 6 [8, 8] sts at beg of next 2 rows, 7 [7, 8] sts at beg of next 4 rows and 7 sts at beg of foll 8 rows. Cast off rem 48 [52, 56] sts.

RIGHT FRONT

Push 73 [81, 89] Ns to WP. Work as for Back from * to *. Set RC at 000. Using MT and MC, K 94 rows.

SHAPE SIDE VENT

Cast on 7 sts at beg of next row. 80 [88, 96] sts **. K 109 rows. RC shows 204.

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Yeoman Brittany Cotton used double throughout (Yarn Guide No. 11.)

1 x 450 g cone in Candy Tuft (MC).

1 x 450 g cone in Brick (A).

1 x 450 g cone in Lime (B).

1 x 450 g cone in Elderberry (C).

1 x 450 g cone in Lobelia (D).

9 buttons.

GARMENT WEIGHT

Finished shirt in third size weighs 600 g; vest in second size weighs 175 g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD. Telephone 0116 240 4464.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

SHIRT

To fit sizes small [medium, large].

Actual size 103 [113, 123] cm, 40½ [44½, 48½] in.

Length to shoulder 78 cm, 31 in.

Sleeve seam 40 cm, 16 in (adjustable).

VEST

To fit sizes small [medium, large].

Actual size 85 [95, 105] cm, 33½ [37½, 41½] in.

Back length 47 cm, 18½ in.

When selecting your size, please note that the shirt should be worn very loosely and the vest should be a snug fit. We suggest, therefore, that you choose a vest size no larger than your actual measurement and a shirt size with plenty of ease.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch using two ends of yarn together (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

Please see page 44.

SHAPE ARMHOLE

Cast off 10 [13, 16] sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg on next and every foll alt row until 64 [68, 72] sts rem. K 9 [7, 5] rows. Place marker at left edge. K 48 rows. RC shows 272. Using A, K 1 row and do not break A. Using WY, K a few rows and release from machine, leaving empty Ns in WP.

YOKE

* With carriage at right and K side facing, replace sts on to Ns. Unravel WY. Set RC at 000. Using A, K 15 rows. Inc 1 st at beg on next row, K 4 rows. RC shows 20.

SHAPE NECK

Cast off 6 [6, 8] sts at beg of next row, K 1 row. Cast off 4 [6, 6] sts at beg of next row. Inc 1 st at beg on next row. Cast off 4 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg on next and foll alt row. Inc 1 st at beg on next row. Dec 1 st at beg on next and foll alt row, K 2 rows. Inc 1 st at beg on next row. 48 [50, 52] sts. K 9 rows. RC shows 47.

SHAPE SHOULDER

Cast off 6 [8, 8] sts at beg of next row, K 1 row. Cast off 7 [7, 8] sts at beg of next and foll alt row, K 1 row. Cast off 7 sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 7 sts *.

POCKET LINING

Using B, cast on 1 st by hand. Set RC at 000. Using MT, inc 1 st at beg of next 31 rows. 32 sts. K 31 rows. RC shows 62. Using WY, K a few rows and release from machine.

LEFT FRONT

Work as for Right Front to **, reversing shaping by reading left for right. K 85 rows. RC shows 180.

SHAPE POCKET

Set carriage to hold. Push 32 Ns at right to HP, K 1 row. * Push 1 N at right to HP, K 2 rows; rep from * 10 times more. Push 1 N at right to HP, K 1 row. RC shows 204.



KNITTING NOTES

- a) We used knit side of knitting and purl side of yoke as right side of garment.
- b) Use two ends of yarn together throughout.

SHAPE ARMHOLE

Cast off 10 [13, 16] sts at beg of next row. Push 1 N at right to HP, K 1 row. Cast off 2 sts at beg of next row. Push 1 N at right to HP, K 1 row. Dec 1 st at beg on next row. Push 1 N at right to HP, K 1 row. Dec 1 st at beg on next row. Push 1 N at right to HP, K 1 row. RC shows 212. Dec 1 st at beg on next and foll 1 [2, 3] alt rows. K 27 [25, 23] rows. RC shows 242. Break off yarn. Push Ns to HP. With carriage at right, push 32 Ns at right from HP to UWP. Reset RC to 180. Using MC, K 1 row. * Push 1 N at left to HP, K 2 rows; rep from * 14 times more. Push 1 N at left to HP, K 1 row. RC shows 212. K 12 rows. Place marker at right edge. K 18 rows. RC shows 242. Break off yarn. Push Ns to HP. Set RC at 000. With carriage at right, push 33rd N from right edge to UWP. Using B, K 1 row. Push 1 N at opposite end to carriage to UWP on next 31 rows. 32 Ns in WP. RC shows 32. K 24 rows, knitting in the edge stitch of the straight MC rows on every alt row on both sides. Using C, K 6 rows, still knitting in MC rows. Using MT+2, K 1 row. Using MT-1, K 6 rows. Cast off, leaving empty Ns in WP. With carriage at left and P side of pocket lining facing, replace sts on to empty Ns. Unravel WY. Push Ns from HP to UWP. 64 [68, 72] sts. Reset RC to 242. Using MT and MC, K 30 rows. RC shows 272. Using A, K 1 row and do not break A. Using WY, K a few rows and release from machine, leaving empty Ns in WP.

YOKE

Work as for Yoke of Right Front from * to *, reversing shaping by reading left for right.

SIDE VENT BANDS

Push 56 Ns to WP. With wrong side facing, pick up sts along side vent edge and place on to Ns. Set RC at 000. Using MT-1 and D, K 2 rows. Inc 1 st at lower edge on next and foll 3 alt rows, K 1 row. Using MT+2, K 1 row. Using MT-1, K 1 row. Dec 1 st at lower edge on next and foll 3 alt rows, K 1 row. Make a hem by placing loops from first row on to corresponding Ns. Using MT+2, K 1 row. Cast off with a latch tool.

LEFT SLEEVE

Using MC, cast on 32 sts by hand. Set RC at 000. Using MT, K 38 rows. Using WY, K a few rows and release from machine. Push 24 Ns at left and 56 Ns at right of centre 0 to WP. 80 Ns. With carriage at right and using MC, cast on by hand. Set RC at 000. Using MT, K 38 rows. Push 32 Ns at left from NWP to WP. With P side facing, replace first piece on to empty Ns. Unravel WY. 112 sts. Shape sides by inc 1 st at each end on next and every foll 4th row until there are 160 sts. K 6 rows. RC shows 137. Adjust length at this stage, if required. Place marker at each end. K 11 [15, 19] rows.

SHAPE TOP

Set carriage to hold. * Push 3 Ns at opposite end to carriage to HP, K 1 row. Push 1 N at carriage side to HP; rep from * 37 times more. Push Ns at opposite end to carriage from HP to UWP on next 2 rows. Using MT+3, K 1 row. Cast off with a latch tool.

RIGHT SLEEVE

Work as for Left Sleeve, reversing shaping by reading left for right and right for left.

PLACKETS

Push 52 Ns to WP. With P side facing, open out slit in sleeve, pick up 52 sts along edge and place on to Ns. Set RC at 000. Using MT-1 and B, K 5 rows. Using MT+4, K 1 row. Using MT-1, K 4 rows. Make a hem by placing loops from first row in main yarn on to corresponding Ns. Using MT+3, K 1 row. Cast off with a latch tool.

LEFT CUFF

Push 42 Ns to WP. With carriage at left and P side of Sleeve facing, pick up 80 loops from cast on edge and place 2 loops tog on to each of 40 Ns at left. Pick up 2 loops from each placket and place one on to each N at right. Set RC at 000. Using MT-1 and A, K 1 row. Cast on 8 sts at beg of next row. 50 sts. K 16 rows. Counting from right edge, make a buttonhole over 4th and 5th Ns. K 18 rows. Using MT+3, K 1 row. Using MT-1, K 18 rows. Make another buttonhole over same Ns as before. K 18 rows. RC shows 73. Using MT+3, K 1 row. Cast off

with a latch tool. Push 18 Ns to WP. With P side of Sleeve facing, pick up 32 loops from cast on edge and place 2 loops tog on to each of 16 Ns at right. Pick up 2 loops from Placket and place one on to each N at left. Set RC at 000. Using MT-1 and A, K 36 rows. Using MT+3, K 1 row. Using MT-1, K 36 rows. RC shows 73. Using MT+3, K 1 row. Cast off with a latch tool.

RIGHT CUFF

Work as for Left Cuff, reversing shaping by reading left for right and right for left.

UPPER BUTTONHOLE BAND

Push 56 Ns at centre of machine to WP. With wrong side facing, pick up 56 sts from neck edge to marker and place on to Ns. Set RC at 000. Using MT-1 and B, K 2 rows. Inc 1 st at left edge on next and foll alt row. Make buttonholes over Ns 21-22 at left and Ns 1-2, 23-24 at right of centre 0. K 1 row. Inc 1 st at left edge on next and foll alt row, K 1 row. Using MT+3, K 1 row. Using MT-1, K 1 row. Dec 1 st at left edge on next and foll alt row, K 1 row. Make buttonholes over same Ns as before. Dec 1 st at left edge on next and foll alt row, K 1 row. Make a hem by placing loops from first row on to corresponding Ns. Using MT+3, K 1 row. Cast off with a latch tool.

LOWER BUTTONHOLE BAND

Push 126 Ns at centre of machine to WP. With wrong side facing, pick up 126 sts from marker to lower edge and place on to Ns. Set RC at 000. Using MT-1 and D, K 2 rows. Knitting in the edge stitch of the band in B on next and every foll alt row, **at the same time** dec 1 st at right edge and inc 1 st at left edge on next and foll alt row. Make buttonholes over Ns 4-5, 26-27, 48-49 at right of centre 0. K 1 row. Dec 1 st at right edge and inc 1 st at left edge on next and foll alt row, K 1 row. Using MT+3, K 1 row. Using MT-1, K 1 row. Inc 1 st at right edge and dec 1 st at left edge on next and foll alt row, K 1 row. Make buttonholes over same Ns as before. Inc 1 st at right edge and dec 1 st at left edge on next and foll alt row, K 1 row. Make a hem by placing loops from first row on to corresponding Ns. Using MT+3, K 1 row. Cast off with a latch tool.

UPPER BUTTON BAND

Work as for Upper Buttonhole

Band, reversing shaping by reading right for left and omitting buttonholes.

LOWER BUTTON BAND

Work as for Lower Buttonhole Band, reversing shaping by reading left for right and right for left and omitting buttonholes.

COLLAR

Join shoulder seams. Push 136 [140, 144] Ns to WP. With wrong side facing, pick up 136 [140, 144] sts around neck edge and across front bands and place on to Ns. Set RC at 000. Using MT-1 and B, K 4 rows. Counting from left edge, make a buttonhole over 3rd and 4th Ns. K 1 row. Dec 1 st at each end on next row, K 1 row. Dec 1 st at each end on next 3 rows. RC shows 10. Set RC at 000. Using MT and C, K 1 row. Inc 1 st at each end on next and foll 12 alt rows. Using MT+3, K 1 row. Using MT, K 1 row. Dec 1 st at each end on next and foll 12 alt rows. Make a hem by placing loops from first row worked in C on to corresponding Ns. Set RC at 000. Using MT-1 and B, inc 1 st at each end on next 3 rows. K 1 row. Inc 1 st at each end on next row. K 1 row. Make a buttonhole over same Ns as before. K 4 rows. Using MT+3, K 1 row. Cast off with a latch tool.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Turn point of collar inside out as far as possible and, starting at the point, sew edges together. For the last 2.5 cm, 1 in, turn to the right side and catch edges together. With right sides of collar band together, join seams. Turn to right side. Catch down remaining edge on inside. Set in sleeves, stretching slightly and sewing rows above markers to cast off stitches at armholes. Join side, sleeve and cuff seams. With right sides together, fold cuffs in half and join ends. Turn to right side and catch down on inside. Join all mitres. Catch down top of vent bands. Finish buttonholes and sew on buttons to correspond. Fold pocket top in half and catch down on inside. Catch down pocket linings on inside.

VEST

BACK

Push 138 [154, 170] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and A, K 9 rows. Using MT+3, K 1 row. Using MT-1, K 10 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. Using MT, K 7 rows. Shape sides by dec 1 st (3 sts in) at each end on next and every foll 8th row until 120 [136, 152] sts rem. K 12 rows. RC shows 84. Inc 1 st (3 sts in) at each end on next and every foll 8th row until there are 138 [154, 170] sts. K 9 rows. RC shows 158.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows, 3 sts at beg of next 4 rows and 2

sts at beg of foll 4 rows *. Dec 1 st (3 sts in) at each end on every row until 80 [96, 112] sts rem, then on every foll alt row until 72 [88, 104] sts rem. RC shows 190. Using MT+3, K 1 row. Cast off with a latch tool.

FRONT

Work as for Back to *. Dec 1 st (3 sts in) at each end on every row until 104 [120, 136] sts rem.

SHAPE NECK

Using nylon cord, K 52 [60, 68] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row and at the same time, dec 1 st (3 sts in) at armhole edge on every row until 34 sts rem, then on every foll alt row until 4 sts rem. Cont to dec at neck edge only on every row until 1 st remains. Fasten off. With carriage at left, unravel nylon cord over rem Ns

bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

CORD STRAPS (Make 2)

Using A, cast on 4 sts by hand. Using MT-2, cont in circular cord knitting and K until cord is approximately 68 cm, 27 in long. Cast off.

LEFT FRONT CORD

Join side seams. Work as for Cord Straps until long enough, when slightly stretched, to fit from left side seam, up armhole edge to left point, allowing 5 cm, 2 in for a loop, down front edge to centre allowing 5 cm, 2 in for a tab. Cast off. Sew in position.

RIGHT FRONT AND BACK CORD

Work as for Cord Straps until long enough, when slightly stretched, to fit from centre front allowing 5

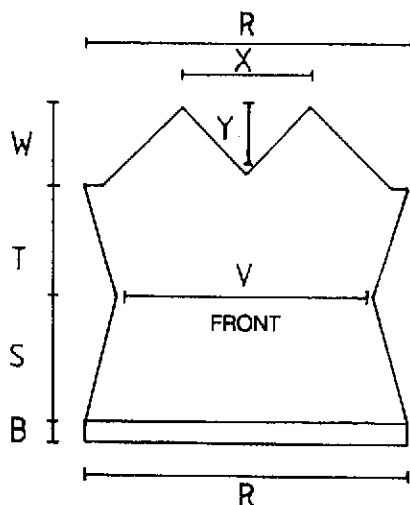
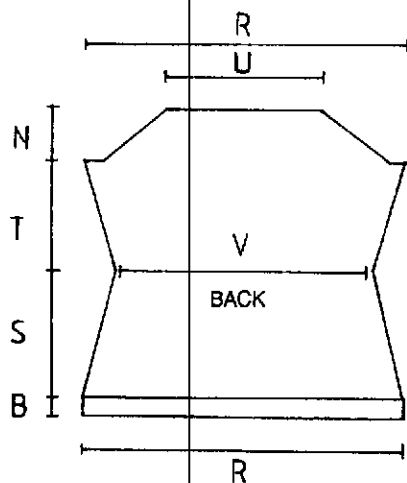
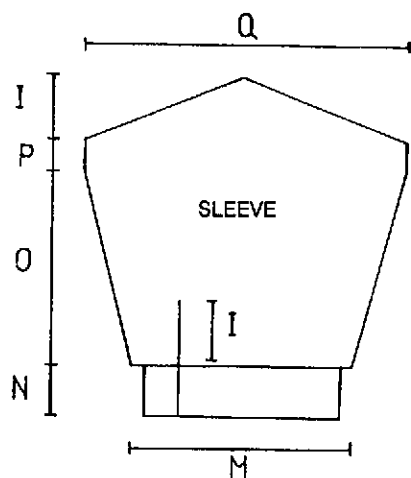
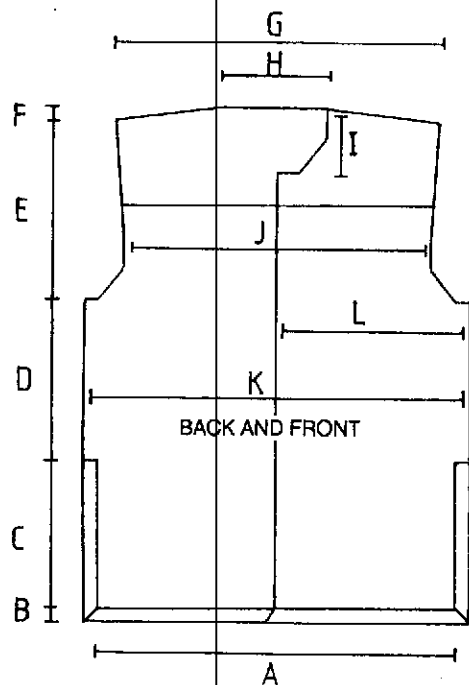
cm, 2 in for a tab, up front edge to right point allowing 5 cm, 2 in for a loop, down armhole edge to right side seam, up back armhole allowing 5 cm, 2 in for a loop, across back allowing 5 cm, 2 in for a loop and down armhole edge to left side seam. Cast off. Sew in position.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Thread each cord strap through loops on back and front and knot ends together to make a double strap at shoulder.



- A = 48 [53, 58] cm
- B = 2 cm
- C = 22.5 cm
- D = 26 cm
- E = 27.5 cm
- F = 3 cm
- G = 45 [47.5, 50] cm
- H = 15 [16, 17.5] cm
- I = 9 cm
- J = 42.5 [45, 47.5] cm
- K = 52.5 [57.5, 62.5] cm
- L = 25 [27.5, 30] cm
- M = 35 cm
- N = 7.5 cm
- O = 32.5 cm
- P = 3 [4, 5] cm
- Q = 50 cm
- R = 43 [48, 53] cm
- S = 20 cm
- T = 17.5 cm
- U = 22.5 [27.5, 32.5] cm
- V = 37.5 [42.5, 47.5] cm
- W = 10.5 [11.5, 12.5] cm
- X = 20 [22.5, 25] cm
- Y = 7.5 [8.5, 9.5] cm

SPOTLIGHT ...

ON THE BRIDE

Every bride planning a white wedding wants her gown to be the loveliest yet, but not every bride has the luck to be marrying the son of a knitwear designer. Wendy Bishop entrusted the design of her wedding dress to her mother-in-law-to-be, Eileen Cashmore and the result was a total outfit, unique and beautiful.

The soft drape of knitted fabric, Eileen's natural medium, was not ideal for the stiffness of the Elizabethan look which Wendy wanted as the theme for her wedding, so the plans began with a look at ready-to-wear dresses and ideas of possibly adding some knitted fabric to an inexpensive dress to transform it into a 'designer original'.

In the event the final dress was a true designer original, but some excellent ideas which other brides may like to use were discussed along the way. Not everyone can manage dressmaking for such a big occasion but there must be many ways of using a little knitting to transform a simple bought outfit into a unique one. Again, not everyone can design and cut a pattern for a wedding dress but there are some beautiful designs available from the pattern catalogues which could be used as the basis for a dress to which you add knitted fabric as Eileen has done.

Eileen Cashmore lectures in knitting at Solihull College and a fellow tutor, Stephanie Jane Harvey, collaborated with her in the making of Wendy's dress. Stephanie's subject is fashion, dressmaking and pattern cutting and her students work for four different levels of City & Guild examinations.

The design finally chosen featured a panelled, fitted bodice with sweetheart neckline,

fitted long sleeves gathered at the shoulders in leg o' mutton style and a full gathered skirt scooped up into swags over a deep frill dipping to a short train at the back. The fabrics were ivory silk dupion with fine ecru lace, knitted in spun silk.

Not content with just the dress, Eileen used her knitted lace to make a frilly garter and cover a pair of shoes and the padded Elizabethan-style headress was made in the silk dupion decorated with appliquéd flowers, pearls and sequins.



EILEEN'S KNITTING NOTES

Machines

Eileen knitted the lace for the wedding dress on a Brother Fine Gauge machine but it could also be knitted on a standard gauge machine with the tension set at its tightest.

Lace Pattern

Choose any lace pattern suited to your machine. Eileen's pattern was a small design with a repeat of 8 stitches in width by 6 rows in length. A careful tension swatch is essential to enable you to knit pieces of fabric the correct size to take each of the pattern pieces to be covered. You'll find it simpler to round up the measurements so that you will be knitting complete pattern repeats for both width and length.

Yarn

The yarn used for this dress was 4 x 150 g cones of Super Spun Silk from Texere Yarns. The quality number is SS30 and the colour, Ecru. For more information contact Texere Yarns, College Mill, Barkerend Road, Bradford, West Yorkshire BD3 9AQ. Telephone 01274 722191

Tension

The lace was knitted at tension 2 and when blocked and pressed, each of the skirt panels measured 24 inches wide by 21 inches long and the bodice panels measured 24 inches wide by 28 inches long.

The Knitting

SKIRT

For the deep lace frill Eileen knitted ten panels, joined them at the side seams, backed them with silk and gathered them on to the underskirt of the dress.

For each panel she cast on 249 stitches with waste yarn, knitted 10 rows, then one row with nylon cord. She did an e-wrap cast-on with main yarn, knitted two rows then continued with her lace pattern to RC 182. In all, each panel was 30 pattern repeats long by 31 pattern repeats wide.

BODICE

For this she knitted two panels as for the skirt but made them longer, knitting 41 repeats of her lace pattern.

GARTER

This was made the same width as a skirt panel but only six pattern repeats long and she cast off with a latch tool as both ends would be seen. Elastic was threaded through a flat tube, made by stitching a strip of bias binding across the middle of the lace. After fitting

(comfortably, above the knee), the seam was joined and the garter trimmed with blue bows for that 'something blue'.

SHOES

Buy a pair of fabric shoes. (Eileen had to buy white and dye them with cold tea to achieve the correct colour.) She then cast on over 84-85 needles with waste yarn and continued as for the skirt panel, knitting about 5_ repeats of her lace pattern. The width (21 repeats) was for a 6-7 shoe size - fewer repeats would be needed for a smaller size.

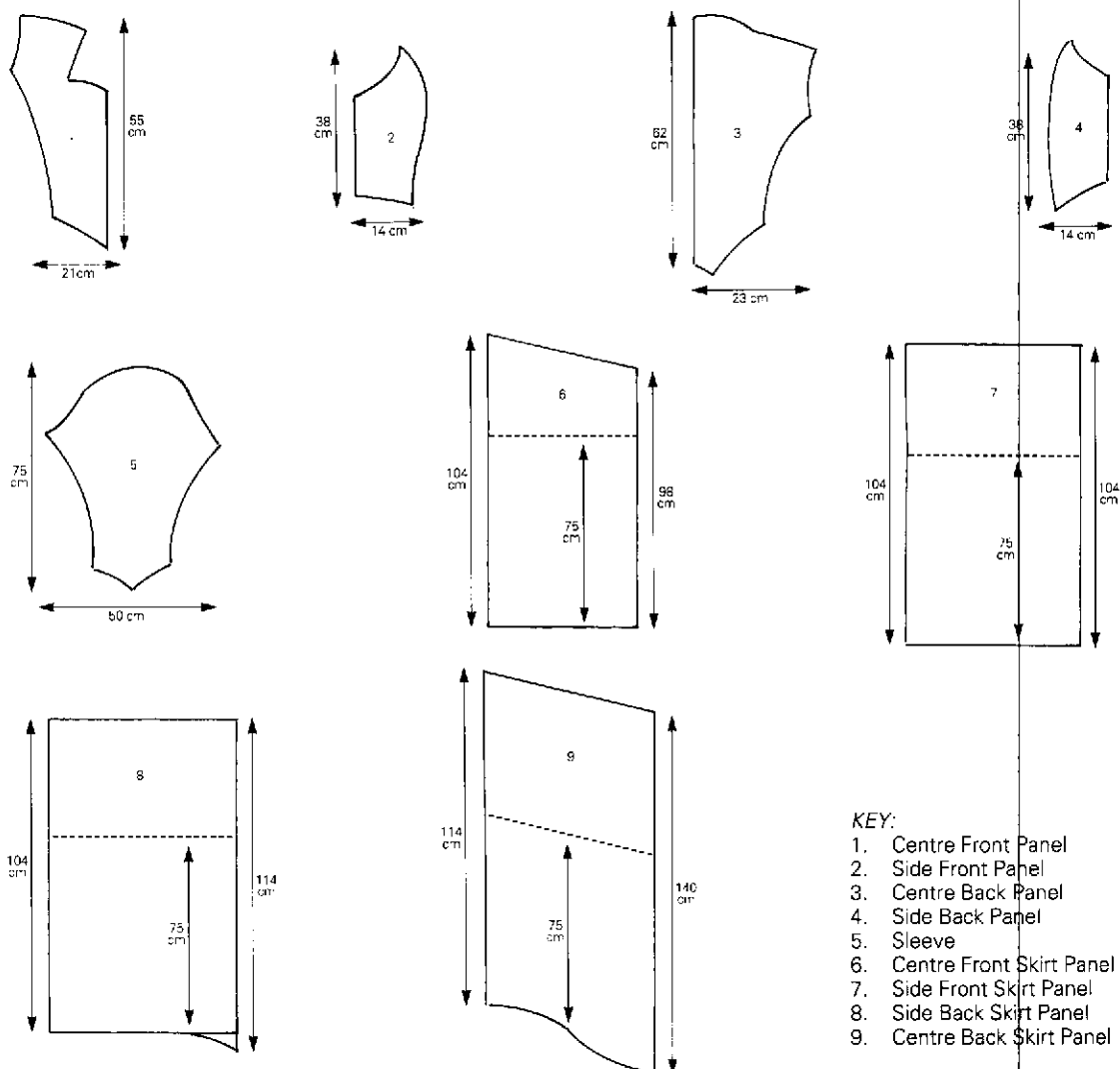
To cover a shoe, use a very fine crewel needle, join seam of lace and slip stitch to the heel seam of the shoe, leaving the scalloped edge of the lace at the top edge of the shoe. Now slip stitch the lace all round, just above the sole join of the shoe. Attach the top edge of the lace in the same way, evenly gathering the excess lace at the front of the shoe. The shoe could now be trimmed, perhaps with a lace rose or a pearl decoration.



The bride in miniature will be a permanent reminder of a wonderful day for Marc and Wendy Cashmore.



WEDDING DRESS PATTERN PIECES



KEY:

1. Centre Front Panel
2. Side Front Panel
3. Centre Back Panel
4. Side Back Panel
5. Sleeve
6. Centre Front Skirt Panel
7. Side Front Skirt Panel
8. Side Back Skirt Panel
9. Centre Back Skirt Panel

STEPHANIE'S DRESSMAKING NOTES

The following details of fabrics and construction for Wendy's wedding dress will give you an idea of how to set about your own design, whether it is made from a pattern or you intend only to add to a ready-made dress. In the latter case, do not unpick seams unless you really have to – it should be possible to stitch your knitted lace to the outside of the dress, turning in seam edges or camouflaging them with some kind of trimming.

Materials

In addition to the knitted lace, Wendy's dress required 12 metres of ivory Silk Dupion; 10 metres of ivory lining; 10 metres of dress net; a 22 in zip and self-covered buttons.

Cutting

Cut all pattern pieces in silk and lining. Cut strips of silk to back the knitted skirt panels.

Cut a second skirt lining, using the bottom 75 cm (30 in) approximately of pieces 6, 7, 8 and 9 as the pattern.

Cut net into 61 cm (24 in) strips. (The fullness of the net should be twice the width of the lining.)

Sewing

BODICE

Place the lace over Front and Back panels, 1 and 3. Overlock or zigzag around cut edges of silk and trim away surplus lace. Now continue to make up bodice in the normal way. Join seams of bodice and lining, separately. Pipe neck of silk bodice and points of silk sleeves. Join seams of sleeves and sleeve linings, separately. With right sides facing, stitch silk and lining together around neck of bodice and bottom of sleeves and turn out. Gather silk and lining together at head of sleeve (use a little net to stiff-

en if required) and set in sleeves.

SKIRT

Join seams of silk skirt, leaving a 20 cm (8 in) opening at back for zip. Join seams of both longer and shorter linings leaving centre back seams open. Gather net and attach to longer lining so that hems are level. Seam lace and silk panels for frill, leaving back open. Hem silk and gather the two together at upper edge. Attach to shorter lining, allowing frill to be 2 cm (1 in) longer than lining. Place this lining over the longer one with hems matching and stitch. Join centre back seams together leaving a 20 cm (8 in) opening at waist. Gather waist edges separately and stitch, first silk skirt, then lining, to bodice. Sew in zip and sew covered buttons along stitching line. Fasten sleeves with hooks and covered buttons. Gather

overskirt up in swags over the knitted lace and make up a small silk strip to wrap around each gathered area.

This was a broad outline of how Wendy's dress was designed and made. It is sure to fire the imagination of many a knitter with a bride-to-be in the family. This lovely bridal outfit is an inspired way of using knitting to enhance a style rather than determine what the style should be. It should appeal to anyone who would like to knit for the big day but hasn't the courage to knit the whole dress.

WATCH THIS SPACE

Coming next month . . .

The pattern for the knitted suit that Eileen Cashmore designed for herself to wear to the wedding and, from Pam Turbett, an elegant knit, cut and sew two-piece suitable for the well-dressed guest.

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INSPIRATIONS

THE MOORISH INFLUENCE

From the geometric designs of Africa featured last time, I am moving on to the Moorish architecture of North Africa and Spain for this month's inspiration.

Iris Bishop

I have developed these designs from sketches I made several years ago during a visit to the Alhambra Palace in Granada. The exquisite sur-

face decoration, using interlocking lines with areas of glazed tiles in rich colours, left a lasting impression and continues to be a source of inspiration.



INTERLOCKING TILES COLOURED WITH FABRIC PAINTS

LINEAR BORDER AND SHADED TILE PATTERN



YARNS AND COLOURS

Because of the richness of the patterns, I like to use mainly neutral shades so that the effect is 'textural' with small areas of turquoise, blue and gold.

The SHADED TILE PATTERN is most effective when knitted with a neutral colour like mink or stone as the main colour, with a darker neutral colour like grey or black as the contrast. I like to combine this fabric with the LINEAR BORDER pattern, using black as the main colour with stripes of rich blue, gold and so on for the motif.

The INTERLOCKING TILES pattern can look very subtle in close shades such as cream and light grey, or more dramatic in stone and black. In one of the samples illustrated, I have painted a few areas blue, green and gold with fabric paints, which gives the illusion of a much larger pattern repeat than the actual 24 stitches.

A textured or slubbed yarn works well as a light background colour, producing a plaster or stone-like texture which is in keeping with the architectural nature of the designs.



LINEAR BORDER

Knit at least 2 rows plain black (or other dark colour) before knitting the border pattern. The border can be knitted in just two colours with black in feeder 1 and blue (or other rich colour) in feeder 2, throughout. To knit with more colours, use black in feeder 1 throughout but use stripes of bright colours in feeder 2, starting with the lightest and finishing with the darkest. In the sample illustrated, I knitted 7 rows of each of the following

colours – sand, gold, turquoise, teal blue and denim. Knit 2 rows plain black before continuing.

SHADED TILE PATTERN

Knit simply with stone as the background in feeder 1 and black in feeder 2. I like to combine this pattern with the LINEAR BORDER pattern, as illustrated.

INTERLOCKING TILES

This pattern is equally effective with a dark or light back-

ground colour. For a subtle all-over effect, use denim blue or grey as the main colour in feeder 1 and stone as the contrast in feeder 2.

For a stronger look, use cream as the main colour in feeder 1 and black as the contrast in feeder 2. After knitting, I have painted a few of the tile 'outlines' in shades of blue, turquoise and gold to add richness and another dimension to the pattern, using very dilute solutions of fabric paint.

THE STITCH PATTERN CHARTS

The charts overleaf can be traced directly on to a mylar sheet. The reverse (wrong) side of the designs are shown, so they can also be copied on to a black 24-stitch punchcard.

Each black square of the chart represents a hole to be punched in the card. Users of electronic machines should check that theirs is set to knit the correct view of the design.



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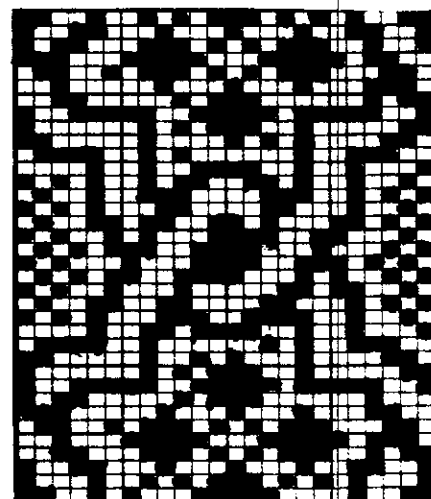
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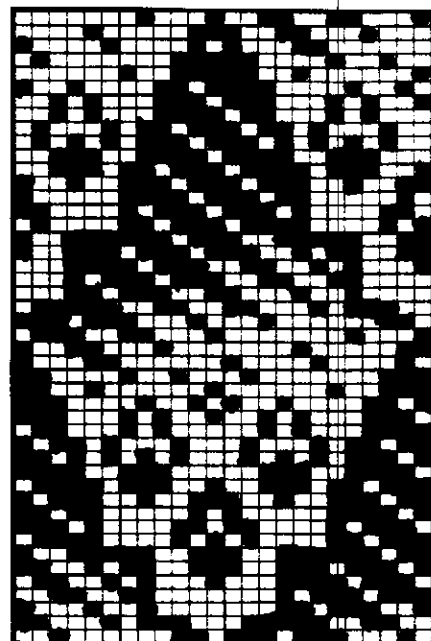
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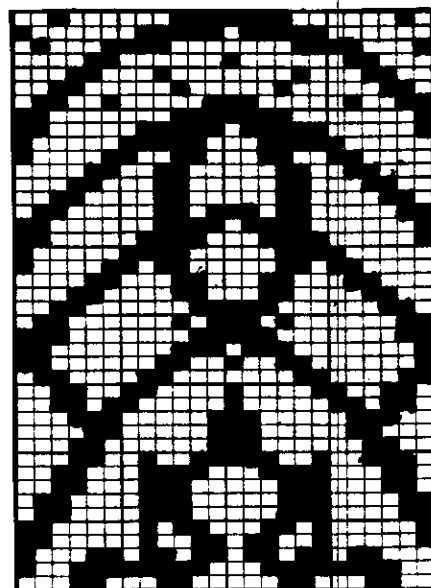
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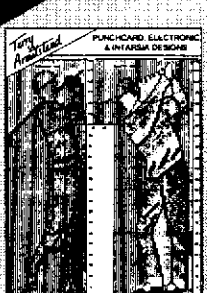
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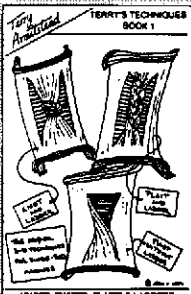
LINEAR BORDER

Terry Armitstead

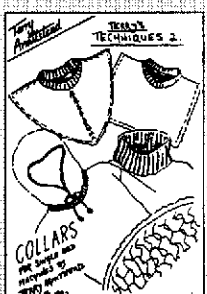
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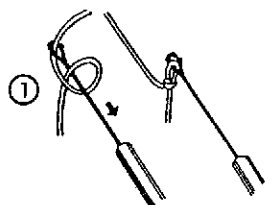
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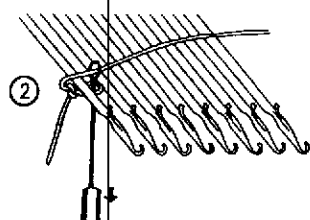
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CHAIN STITCH CAST ON — USING THE LATCH TOOL

A Chain Stitch Cast On gives a lovely neat edge, which is ideal when the cast on edge is going to be seen on the right side of your knitting.

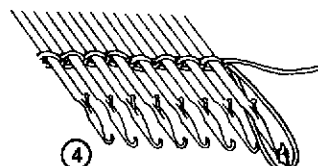
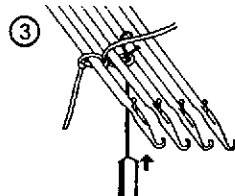


1. Make a stitch in the main yarn using the Latch Tool as shown.



2. Push the required number of needles to Holding Position. Starting at the left edge, insert the Latch Tool between the first two needles. With the original stitch behind the latch of the Latch Tool, pull the yarn through the stitch to form a new stitch.

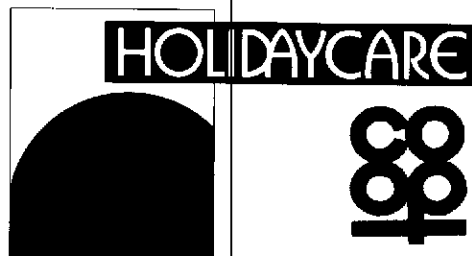
3. Insert the Latch Tool between the 2nd and 3rd needles and repeat the same procedure as in step 2. Continue in the same way until all the needles have a chain stitch on them.



4. Hook the final stitch onto the last needle as shown. Close the latches of the needles. With the carriage at the right, thread the yarn into the feeder and set the carriage to knit needles in Holding Position. Knit one row.

Note: If you're going straight into pattern knitting after the Chain Stitch Cast On, you'll find it easier if you have some waste knitting to hang weights from. To do this, simply cast on and knit some waste yarn in the normal way and then make the Chain Stitch Cast On as explained. You'll have a waste yarn stitch and a new chain stitch on each needle. Remove the waste yarn in the normal way after you've finished knitting.

Tip: Don't make your chain stitches too tight.



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M^{ASTER}CLASS

SOMETHING WONDERFUL!

Marvellous! The return of the sweater dress. You can't get away from them this season. If you are old enough to remember them the last time round, you will rush to your machine immediately to knit one as they are so easy, so versatile and so fashionable.

Mary Dowse

If you have never worn one before, let me convince you that there is a version to suit every size. All types are wonderful for the young and slen-

der; on the other hand you do need to be sure that your dress is loose enough and worn with the right underpinings when it comes to Queen

and Empress sizes! The versions most featured this season are the skimpy vest-like shifts – frequently sleeveless and V-necked and often cabled, with a length anywhere between very short thigh length to ankle length. These are especially good for the young and slender. The second version, less sweater-like, is a swirling shift-shape, often with a heavy band at the hem and made in fine yarns.

A sweater dress can be made in all sorts of yarns – three or even four ply or thicker wool, fine kid mohair, linens, cottons, silks, synthetics, bouclés and slubs or the very fashionable chenille. **Texere** makes a lovely, fine one for spring and **Yeoman's Chenille** makes a very rich, thicker fabric.

One style well worth knitting as a sweater dress is the ever-present and tremendously popular, semi-fitting slip or petticoat dress – semi-fitting, sleeved or sleeveless or just with shoulder straps. These dresses are absolutely everywhere, in anything from velvet and satin to cotton or sackcloth or chiffon! On slender figures, they can be allowed to cling, but larger ladies should remember to wear a slip a minimum of 2.5 cm or 1 in smaller than the knitted dress to avoid any 'bagging'.

The length is up to you. All lengths go this season, though the very short is less fashionable than the newer just-below-the-knee or mid-calf length. Just below the knee or just above looks better than cutting across the knee joint and what I can only call the 'war-time' length is back with a vengeance. There's also much talk of 'New Look' styles, but these are not, I feel, really with us yet.



Sweater
dressing



This seems just the time to introduce to you some of the original sweater dresses which were gorgeous to wear and very easy to make, whether in fine yarns or on a chunky machine in mohair for a real warmer. These look very pretty and, if loose enough, although furry – not fattening!

Some began with a ribbed welt, some with an orthodox hem. They were knitted straight to the armhole and then had a raglan sleeve and again an orthodox round or V-neck. This is one time when I would design them to be made with a bust dart in partial knitting so that the hem will hang straight. They can also be made with a simple drop shoulder or even a standard, set-in sleeve. Most of them were trimly belted or loosely tied – either at waist or hipline, but I would also suggest a narrow belt at a high 'Empire' waistline as even newer now. Whether you knit these dresses in the pretty pastels of this spring or in darker, muted colours is up to you. They make a wonderful background for short or long waistcoats or sleeveless, long coats; for skimpy, short boleros or a long, straight cardigan.

You can knit a pretty pastel one in cotton or linen for summer, a subtle, dark one for more formal wear or a beach dress in cotton. The shape also makes a great lurex evening dress.

Another much-loved sweater style is really an elongated tunic. Made quite straight, with or without added sleeves, in simple, full-needle rib – quite plain or with spectacular bands of colour – these look good on all sizes and so

does a dress in double jacquard, though you may need a centre front and centre back seam if you are a really large lady. But that is well worth it for large sizes, because the stitch makes a lovely, firm, non-stretchy fabric.

Most of the sweater dresses I have seen are in simple stitches and plain or misty colours, but the shapes lend themselves beautifully to wide bands of colour, diagonal bands of colour or even partially-knitted 'wedges' all over a dress. Plain ones look wonderful worn with patterned waistcoats and coats; or why not have a patterned dress and plain waistcoat or even a really fine dress worn under a thick one with lower neck and shorter sleeves to show the underneath?

As I said, most designers are showing this kind of dress and many of them, for summer, have split this into a skimpy skirt and skimpy top with a bare midriff. Missoni excels at these with their always-popular 'zig-zag' patterns. What's new is that these garments are completely covered by totally transparent sequins. I don't think that I could face the sewing-on, but I would love to achieve the effect of transparent glitter. There's certainly a 'mother-of-pearl' transparent lurex which mixes in very readily and I have seen yarns which appear to have transparent plastic in them. It's a more delicate look than lashings of lurex – and it would be lovely to make it work! However, whether glittered or not, there's no end to the possibilities of the sweater dress – not only easy to wear, but the fashionable shape for spring.



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BREAK AWAY

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The knitting programme is organised by Diane Bennett,

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The Knitting Break runs from 9th to 13th October and costs £159 per person (dinner, bed and breakfast) with no supplement for single rooms.

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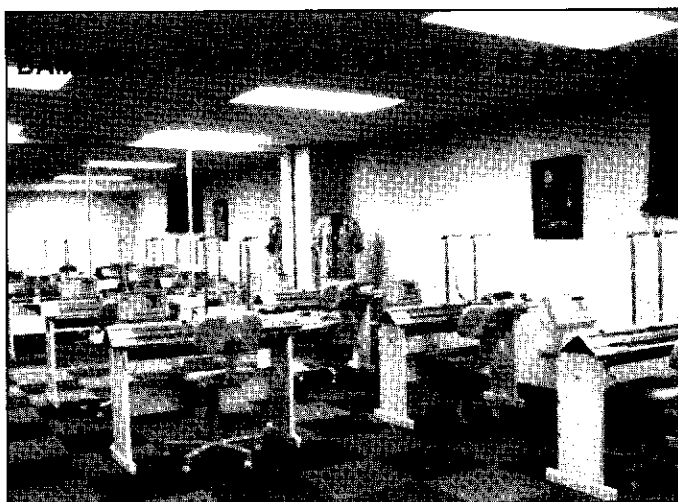
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CRAFT SCHOOL

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Everything you have ever wanted to know about mohair can be answered – plus much



more – by spending a relaxed weekend at the Mohair Centre in the heart of Sussex.

The course, from goat to garment, takes you through the world of mohair spinning, dyeing, weaving and knitting. You have the opportunity to concentrate on a couple of the processes and try them for yourself, but you can also improve your finishing techniques, learn new stitches, or try knitting the mohair yarns available.

For programme details, contact *The Mohair Centre*, Brickfield Farm, Laughton Road, Chiddingfold, Lewes, East Sussex BN8 6JG. Tel: 01825 872457.

KNITTING CENTRE

If you live in the London or Greater London area, the *Croydon Machine Knitting & Sewing Centre* (formerly St. Winifred's) has much to offer. Courses are run four times yearly for beginners, intermediate and advanced levels, electronic patterning and garment making. Authorised dealers for leading makes of machine, the Croydon centre stocks yarns, paints, foils, transfers and knitting accessories. The shop is run for knitters, by knitters and, while there, you can obtain details of

their two active yarn clubs which offer a 10% discount to members and to other knitting clubs, as well as hosting guest speakers.

The Centre is close to East Croydon station but is also within easy reach of beautiful Surrey, if you travel by car. Contact Wynn Stunnell at the Croydon Knitting & Sewing Centre, 134 Cherry Orchard Road, East Croydon, Surrey CR0 6BB. Tel: 0181-686 8615.



WEEK IN SCOTLAND

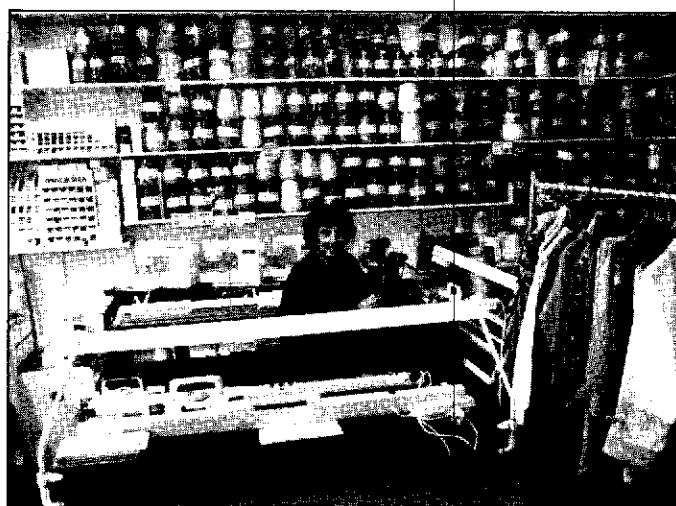
Capital city, Edinburgh, is the centre for an exciting week of machine knitting tuition from 6th-12th August.

Single accommodation is in Edinburgh's fine Heriot-Wyot University and all machines and so on are provided for hands-on workshops and demonstrations. The subjects and tutors will be as follows: DesignaKnit – Angela Gordon; Aspects of Lace – Jenny Rose; Plating and Weaving – Ann Reynolds; Sew and Cut / Mod-

ular Knitting – Helen Udell.

As well as a comprehensive knitting programme, the holiday includes two sightseeing trips, one of which is the famous Woollen Trail.

The cost is £395 inclusive and you can get details from *Ann Reynolds* of Gert and Daisy Designs on 01923 265373 or from *Helen Udell* of Dropin-stitches, 3 Bedwell Park, Bedwell Crescent, Stevenage, Hertfordshire SG1 1NB.



YORKSHIRE DALES

Why not take a break in the beautiful Yorkshire Dales and visit Diana Watson in her new Knitting Centre? Diana holds one-day and half-day classes in a very pleasant room where you will see all kinds of handwork. With 40 years experience, she has a lot of ideas to give to both beginners and those with more knowledge.

At *Knitting Automatic* you will find one room full of books and all kinds of yarn and another

displaying sewing and knitting machines and accessories, Hague linkers, cabinets, fabric paints and many other crafty ideas including lovely Lurex and metallic threads by Madeira.

For details of the classes, contact Diana Watson, Knitting Automatic, Zetland Street, Northallerton, North Yorkshire DL6 1NL. Tel: 01609 773444.



CRAFT CENTRE

Caffle Crafts are based at the Clevedon Craft Centre in Avon and the main feature of their tuition year is the Caffle Academy. This year the Pfaff/Passap Academy is booked for 3rd, 4th & 5th November and the Brother Academy will be held a week later on the 10th, 11th and 12th November.

However you don't have to wait so long to spend a day with Caffle.

On 27th June, Carl Boyd will be working with the PPD and on 26th July, Angela Gordon will be the machine knitting

tutor. Then in September there will be a two-day session with Yvonne Knapman whose subject will be all you ever wanted to know about Double Jacquard.

As well as enjoying the classes at Caffle, you can enjoy shopping too, since their shop is full of exciting yarns, accessories and ideas for putting your lessons into practise.

For details of the Academies and Courses, write to Caffle Crafts, Clevedon Craft Centre, Clevedon, Avon BS21 6TD. Tel: 01275 877378.

A DAY OUT

A magical world of enlightenment is what DKS (*Direct Knitting & Sewing Supplies*) of Sheffield offer. They have a shop and tuition centre with courses on just about everything and, if you can't spend even half a day there, they have correspondence courses on all aspects of machine knitting.

Classes are small and friendly with buffet lunch and cream cakes provided on the full-day courses! Machine knitting subjects range from Fair Isle to computers and cover all makes of machine but, should you actually want a holiday from knitting, you could take a

break learning quilting or crochet or Victorian heirloom embroidery.

The centre is fully equipped with machines and accessories for the courses and afterwards, you could pick up a bargain in the shop or warehouse since there are always thousands of coned yarns in stock - top brands and clearance lines.

For a syllabus of courses, send a sae to Direct Knitting & Sewing Supplies, Jacquard House, 769-771 Attercliffe Road, Sheffield S9 3RE. Tel: 01142 449888.

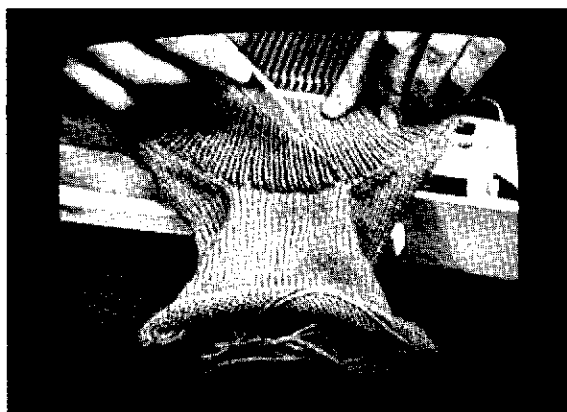
SPARE TIME TUITION

Felicity Fyfe is a machine knitter of many years' experience who has helped numerous knitters to understand the basics of machine knitting and has now put those instructional skills on video.

During the research stages, the Producers discovered that many new knitters became disillusioned with over-complicated technical manuals, however, the medium of video enabled them to use many close-up shots of various techniques including finishing and shaping.

By using this Back to Basics Video, accompanying booklet and helpline, the machine knitter can now have a total tuition package to use at their leisure in order to complete a finished garment.

So, if getting away is not possible for you, why not take your knitting tuition in your spare time, as and when you can? Back to Basics Video is available from *Ben Ghlas Machine Knitting Studio*, Porter's Lodge, Lochdochart, Crianlarich, Perthshire FK20 8QS.



BEN GHLAS
MACHINE
KNITTING
STUDIO

Back to Basics Vol 1 & 2

Knit a classic style sweater using our easy to follow video designed for the new or the disillusioned knitter.

Our videos use a series of exercises - all in close up - demonstrating all techniques required for the finished garment, including steaming and making up skills..

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Porter's Lodge, Lochdochart,
Crianlarich. Perthshire FK20 8QS

**DIRECT SEWING
KNITTING SUPPLIES**

DESIGN LINE

JUMPER KNITTED IN SQUARES

If you do not have a charting device on your machine, you are still able to design knitwear with the aid of a pocket calculator and your basic block. It does take longer to work out the stitches and rows, but you will have a wonderful sense of achievement when the garment is finished.

Rita Rubery

I know that there are many knitters who use this method, but if you have never tried, now is your opportunity. You do not have to be a mathematician, all you need to know is how to calculate stitches and rows from your tension square, it's quite easy when you know how.

KEEP IT SIMPLE!

It is advisable to start with a simple shape. For my sample, I have used a jumper knitted in squares to give a T-shape. The neck shaping is completed using the cut and sew method, so that with this garment there are no curves to calculate at all.

KNITTING A TENSION SQUARE

With any design you must start with a tension square, this can be knitted over any number of stitches and rows but the more you use the more accurate your calculations will be.

With a contrast coloured yarn, cast on between 60 and 100 stitches and knit a few rows; change to main yarn and knit between 60 and 100 rows using the chosen stitch pattern and tension. Knit a few more rows with the contrast yarn and take off machine. You may have to knit several pieces before you find the ideal tension, but these can be unravelled and used over again if the yarn runs short.

I feel it is always wise to wash the tension square before measuring, since the garment you are designing will be washed at some time. If the fabric changes in any way when washed, so will the garment! It is essential to wash the tension square if using a natural fibre such as lamb-wool, Shetland wool or cotton.

TENSION

For my sample, I used 70 stitches and 60 rows and measured the tension square from edge to edge for the stitches and between the contrast yarn for the rows. After pressing, the 70 stitches measured 27.2 centimetres and the 60 rows measured 15.2 centimetres. The sample garment measures 102 centimetres, the equivalent of 36 inches plus 4 inches ease.

CALCULATING THE WIDTH

To find the number of stitches required for the width of the garment, take your calculator and enter 70 – or whatever number of stitches that you have used for your tension square. Divide this number by the number of centimetres that the tension square measured – that is, 27.2. This will give a reading of 2.5735294.

This figure is then multiplied by the width of the front of the garment. The back and front will be knitted alike so, 51 cm

$\times 2.5735294 = 131.24999$. This number is rounded up to 132.

Since the garment is knitted in six strips, divide 132 by 6 to give 22 stitches for each strip. The number of rows is calculated in the same way so, 60 rows divided by 15.2 = 3.9473684. This figure is multiplied by the length of garment (not including welt) – that is, 50 cm $\times 3.9473684 = 197.36842$. Round this number up to 198 and again divide this by 6 to give 33. Each square will, therefore, be 22 stitches wide by 33 rows deep.

The calculations will not always work out to exact figures. You may have to add a few more stitches or rows, but as knitted fabric tends to mould to the body and the shape is very simple, the garment should still fit.

CENTIMETRES OR INCHES?

If you are more familiar with inches, it is sometimes useful to be able to find the number of stitches or rows to the inch. To do this, enter the number of stitches used for the tension square – my sample is 70. Divide by the number of centimetres that it measures – my sample is $27.2 = 2.5735294$ – and multiply by 2.5 = 6.4338235 (2.5 cm is approximately 1 in). This figure rounded up gives 6½ stitches per inch. Use the same method to find the number of rows to the inch.

CALCULATING BANDS

I use this method to find the number of stitches or rows required for cardigan bands. Knit a sample of the band over 100 stitches or 100 rows and calculate as above.

Colour Sequence

Colour 1	Dark
Colour 2	Medium
Colour 3	Light

YARN

The sample garment was knitted in stocking stitch, using yarns that are approximately equivalent to 4-ply. Three colours were used – light, medium and dark. I have used three stands of *Bonnie's French Crêpe* for the light, two strands of *Bramwell's Hobby* for the medium and four strands of a fine, industrial, bright acrylic for the dark. All the yarns are similar in nature so that there is no problem in using them together.

Like most machine knitters, I have accumulated many cones of yarn over the years and also have half-used cones left over from other garments. As this short-sleeved jumper weighs only 280 g (10 oz), I had the opportunity to use up some of the yarns that I already had in stock.

FINISHED MEASUREMENTS

The diagram shows how the finished shape was obtained from the basic block – although, as the garment was such a simple shape, it could be calculated from bust and length measurements only.

Planning the garment using the basic block, I could see that by knitting the sleeves two strips wide, it would give the correct length for short sleeves. The sleeves can be knitted longer by adding two more strips and adjusting the length with the ribbed cuffs.

The diagram will also enable you to work out the colour sequence. The front and back were knitted separately, turning the diagram round to knit the back.

KNITTING THE STRIPS

Start the strips by casting on e-



wrap or with waste yarn, adding a seam stitch each side. For the sample garment, this would be 24 stitches, followed by 33 rows.

VARIATIONS

Since the garment is knitted in stocking stitch, I have added a little interest by making a row

of holes between each colour change. There is quite a lot of sewing up so the strips were sewn together as they were finished.

Why not try a variation using five squares instead of six. You could also Swiss darn an occasional motif or knit a square using a different stitch pattern.

WELTS AND RIBS

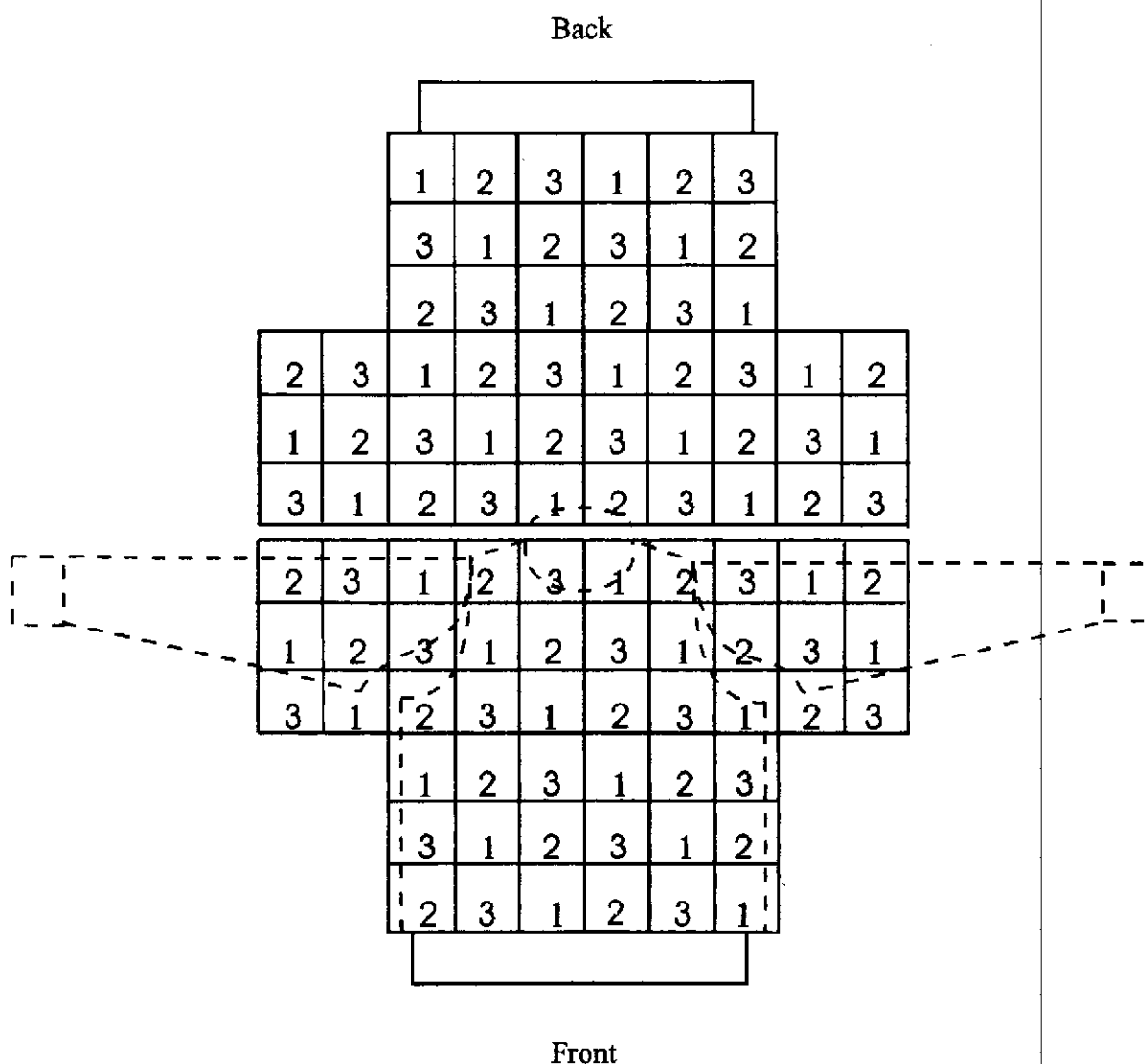
The welts and ribs on the sleeves were knitted separately and added to the edges of the garment.

NECK SHAPING

The neck shaping was com-

pleted by the cut and sew method. The measurements are 19 cm wide and 9 cm deep on the front and 2.5 cm deep on the back.

Join one shoulder seam and add a neckband that is suitable for cut and sew. Join side and underarm seams and sew all ends into seams to neaten.



Starting at the Right, knit the front, following the colour sequence.
Turn the diagram round to knit the back.

Back and front are knitted separately and sewn together after neck shaping.
Use the cut and sew method.

C CLUB LINE

It's spring, the season of new beginnings and the ideal time to report the re-launching of a couple of clubs and the birth of another.

MAIDENHEAD

Beginning on home ground, a party was held at our offices to bring together old members of the Maidenhead KC with knitters in the surrounding area who might be interested in re-vamping a club which had dwindled to a hard-core membership.

The party was a jolly affair and a great success – 21 partygoers signed up on the night to join those who were already members and plans were discussed for the form the new club meetings would take.

Organiser Thelma Kent tells us that a programme has been put together for the first few months. For example, at the April meeting, members will have a demonstration of the fitting and adjusting of a ribber attachment and a talk by Sheila Ryle (of the Knitting and Crochet Guild) about the Knitting Guild of America.

At the May meeting, the subject will be the Knit Leader and Knit Radar and at both meetings, members will be learning 'the stitch of the month'. This is an idea which it is hoped will be really popular and members will demonstrate their own stitches at future meetings.

The meetings are on the last Wednesday evening each month, 7.15 pm for 7.30 pm, and are held in the knitting room at our offices so you'll find the address on page 5 but do ring Thelma for information. Her numbers are: (01628) 603055 or 27243.

BURY ST EDMUNDS

The second 'rebirth' we are pleased to announce, is of the MKC in Bury St Edmunds but this new baby has not been named yet. The club was previously organised by Jean

Campbell for many years and when it was disbanded, a number of members decided to get together and try to start again. A meeting in January was again successful and 18 knitters attended to form the hard core of the new club.

The meetings are held on the third Monday of the month (24th April owing to Easter holiday), from 7.30 pm to 9.30 pm, at Moreton Hall Community Centre, Heldhaw Road, Bury St Edmunds, Suffolk. The new organiser is Joyce Kirk and she would be pleased to hear from other knitters who may care to join. Her telephone number is 01284 705520.

We hope both clubs enjoy a great revival and good luck too to the following new club.

SKIPTON

Margaret Carter writes to tell us that Craven MKC is a new club. The meetings are held on the last Wednesday of the month at 10.00 am in the Soroptimist Rooms, Skipton, North Yorkshire. She adds that new members will be given a warm welcome and that all abilities are catered for by the club. Call Margaret on 01756 799854 to find out more about it.

We've just a couple of changes to report this month.

BOTESDALE, DISS

The Secretary of Botesdale KC would like us to let knitters in the area know that the club has moved to a larger room at The Bowls Club in Fenn Lane. This enables them to take more members and invite speakers. A good opportunity to visit the club would be Thursday, 4th May, when

there will be a talk by designer Ann Durkan, so make a note of the date. The meetings are from 10.00 am to midday on the first Thursday of each month and you can find out more from Lesley on 01379 608294.

CHESTER

There's a change of scene too for the Hooked On MKC, who will now be meeting at New Scene Youth Centre, Newton Lane, Chester. They will be there on the second and fourth Wednesday of each month from September to June inclusive and the time is 7.30 pm.

HASLINGTON

The letter Chris Cooper sent us about a day in the life of Haslington MKC, was definitely John Blakeman fanmail! As we assume John (Brother John to MKM readers) had no hand in this, we'll pass on her unstinted praise.

Haslington is an active club but always on the look out for something new and it was the bitter disappointment of three members that inspired Chris this time. The three had enrolled for a PPD workshop that was cancelled and it dawned on Chris that the club could hold its own hands-on workshop. With the blessing of her colleagues, she approached ex-Brother man John Blakeman and set up an afternoon workshop for up to ten members, complete with their PPDs and monitors/TV sets, followed by an evening talk on 'The Ribber' for the club meeting.

One of the participants had owned her PPD for a mere fortnight, so with apologies to the 'old hands' John took time to run through the basics for her benefit while the others

waited patiently and in some cases, smugly. Gradually as John explained each part, his audience admitted, one by one, 'Oh, I didn't realise you could do that' and they soon settled down to a really enjoyable afternoon. In spite of much hilarity they all agreed that they'd learnt a great deal in a short time and plans were immediately made for more such hands-on workshops on other subjects.

Chris reports that the evening talk was just as successful and ends her letter with the message, 'To club organisers I would say, if you haven't thought about it before, try having a 'Hands-on' and to the lone knitter, try to find a Workshop near you, or get in touch with John Blakeman who runs his own and will be pleased to give you details.' (For John's address, see Speakers List, page 84.)

Any reader who would like to know more about Haslington MKC should ring Chris Cooper for details. The number is 01270 582187.

SORRY!

Our apologies to Brenda Warburton and Fulwood Knitters Club. In March we managed to get Brenda's 'phone number wrong and miss out part of the address. Here are the details again – correct we hope!

The club meets on the first Wednesday of the month from 7.30 to 9.30 pm at Fulwood Methodist Church Hall, Watling Street Road, Fulwood, Preston, Lancs. The correct phone number for Brenda, the Organiser, is 01772 783873.

Then there was a call from Carole Charlton telling us her telephone number was incorrect too! Again we are sorry and the number to ring for Purl Drops MKC in Peterborough is 01778 348191.



PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Carolina Soft Cotton. (Yarn Guide No. 11.)

Woman's Version

1 x 500 g cone in Sky Blue (MC).

1 x 500 g cone in Jade (C).

GARMENT WEIGHT

Finished garment in second size weighs 575 g.

Child's Version

1 x 500 g cone in Sky Blue (MC).

* 1 x 500 g cone in Jade (C).

* If woman's version is knitted to match, 1 x 500 g cone of (C) is sufficient for both sweaters.

GARMENT WEIGHT

Finished garment in first size weighs 295 g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Woman's Version

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 103 [113, 122] cm, 40½ [44½, 48] in.

Length to shoulder 71.5 [72.5, 72.5] cm, 28 [28½, 28½] in.

Sleeve seam 38 cm, 15 in.

Child's Version

To fit chest 61 [66, 71, 76, 82] cm, 24 [26, 28, 30, 32] in.

Actual size 71 [76, 81, 86, 91] cm, 28 [30, 32, 34, 36] in.

Length to shoulder 57.5 [59.5, 61.5, 63.5, 65.6] cm, 23 [23½, 24½, 25, 26] in.

Sleeve seam 29.5 [30.5, 32, 32.5, 33.5] cm, 11½ [12, 12½, 13, 13½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION AND KNITTING NOTES

Please see page 68.

WOMAN'S VERSION

BACK

With carriage at right and using MC, cast on 162 [178, 192] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st. Insert card 1 and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle. Set RC at 000. Using MT, K 70 rows MC/C. Remove card. Insert card 2 and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle. K 40 rows MC/C. Remove card. Insert card 3 and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle. With MC in feeder 1/A and C in feeder 2/B, K 40 rows. RC shows 150. Place marker at each end.

SHAPE ARMHOLES

Dec 1 st (1 st in) at each end on next and every foll alt row until 146 [162, 176] sts rem. K 35 rows. RC shows 200. Remove card. Cont in st st and MC. Using MT-1, K 42 [46, 46] rows. RC shows 242 [246, 246].

SHAPE SHOULDERS

Cast off 13 [15, 18] sts at beg of next 4 rows and 13 [17, 18] sts at beg of foll 2 rows. RC shows 248 [252, 252] and 68 sts rem.

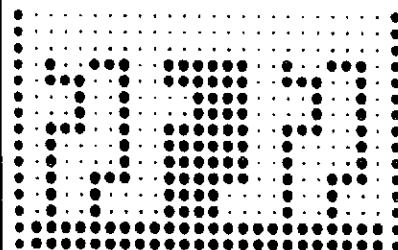
SHAPE ROLL NECK

Using MT-2, dec 1 st (1 st in) at each end on every foll alt row until 56 sts rem *. Cast off.

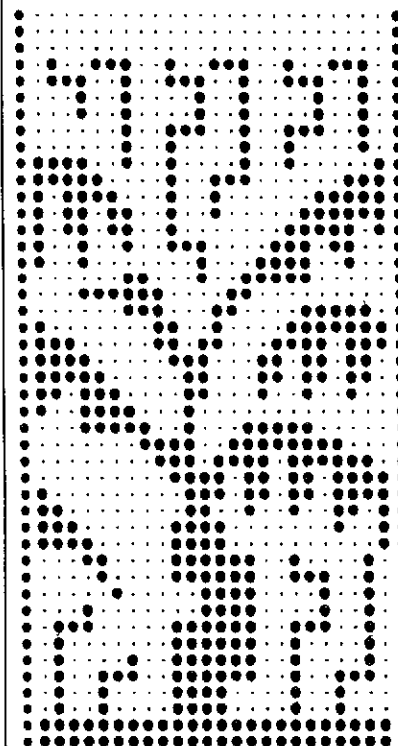
FRONT

Work as for Back to *. Dec 1 st (1 st in) at each end on every row until 36 sts rem. Cast off.

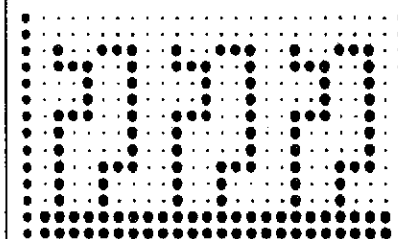
PUNCHCARD CHART 1



PUNCHCARD CHART 2



PUNCHCARD CHART 3



Designed by

CARNATION LACE

7

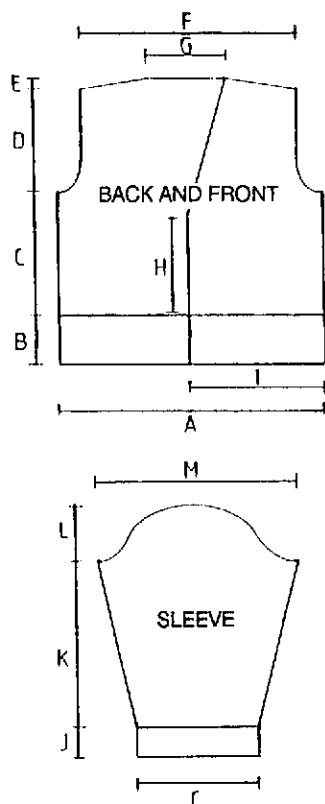
Fran Francis

BACK

With carriage at right and using two ends of MY tog, cast on 164 [172, 178, 186] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 46 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in plain lace patt *. K 108 rows. RC shows 110.

SHAPE ARMHOLES

Cast off 10 sts at beg of next 2



- A = 58.5 [61, 63.5, 66] cm
B = 10 cm
C = 26 cm
D = 22 cm
E = 2 cm
F = 42 [45, 47, 50] cm
G = 17.5 cm
H = 20.5 cm
I = 29 [30.5, 31.5, 33] cm
J = 6 cm
K = 35.5 cm
L = 12 cm
M = 44 cm

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed standard gauge punchcard or electronic machines with a ribber and lace carriage. Owners of other machines should substitute a similar lace pattern recommended for their machine.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Simply Shetland 2-ply Cotton using two ends together throughout. (Yarn Guide No. 11.)
1 x 650 g cone in Floss (MY).
8 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 380 g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address: - Simply Shetland, 9 West Port, Edinburgh EH1 2JA. Telephone 0131 228 4578.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 115 [121, 125, 131] cm, 45½ [47½, 49½, 51½] in.
Length to shoulder 58 cm, 23 in.
Sleeve seam 41.5 cm, 16½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 42 rows to 10 cm, 4 in measured over plain lace pattern knitted using two ends of yarn together (tension dial setting approximately 6). Wash, dry and press sample before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

Please see page 69.

rows. Dec 1 st at each end on every row until 118 [126, 132, 140] sts rem. K 77 rows. RC shows 202.

SHAPE SHOULDERS

Cast off 8 [9, 10, 11] sts at beg of next 4 rows, 9 [10, 10, 11] sts at beg of next 2 rows and 9 [10, 11, 12] sts at beg of foll 2 rows. Cast off rem 50 sts.

RIGHT FRONT

With carriage at right and using two ends of MY tog, cast on 82 [86, 89, 93] sts at right of centre 0 in 1x1 rib. Work as for Back from * to *. ** K 84 rows. K 1 row extra for Left Front.

SHAPE FRONT EDGE

Dec 1 st at left edge on next and

every foll 4th row until 76 [80, 83, 87] sts rem. K 3 rows.

SHAPE ARMHOLE

Cont to dec at front edge on every 4th row from previous dec and at the same time, cast off 10 sts at beg of next row, K 1 row. Dec 1 st at armhole edge on every row until 49 [53, 56, 60] sts rem. Cont to dec at front edge only on every 4th row from previous dec until 47 [51, 54, 58] sts rem, then on every foll 5th row until 34 [38, 41, 45] sts rem. K 6 rows.

SHAPE SHOULDER

Cast off 8 [9, 10, 11] sts at beg of next and foll alt row, K 1 row. Cast off 9 [10, 10, 11] sts at beg of next row, K 1 row. Cast off rem 9 [10, 11, 12] sts **.

LEFT FRONT

With carriage at right and using two ends of MY tog, cast on 82 [86, 89, 93] sts at left of centre 0 in 1x1 rib. Work as for Back from * to *, then work as for Right Front from ** to **, reversing shaping by noting alteration in number of rows worked and reading right for left.

SLEEVES

With carriage at right and using two ends of MY tog, cast on 74 sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 26 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in plain lace patt. Shape sides by inc 1 st at each end on next and every foll 6th row until there are 124 sts. K 3 rows. RC shows 150.

SHAPE TOP

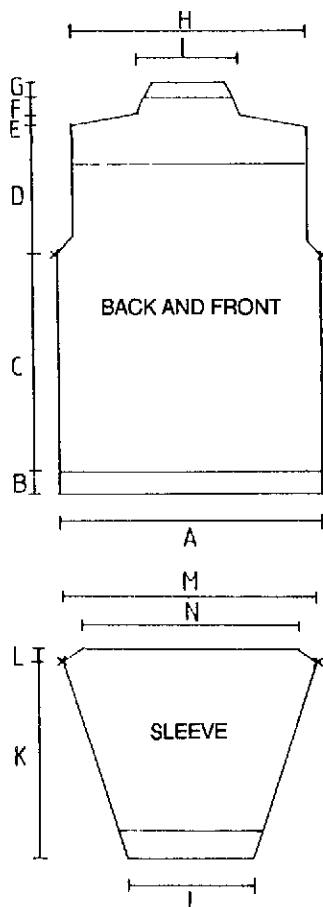
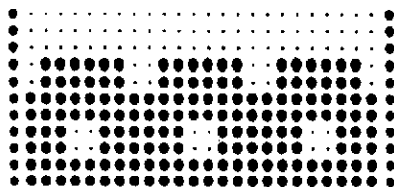
Cast off 10 sts at beg of next 2 rows. Dec 1 st at each end on next and every foll alt row until 90 sts rem, then on every foll row until 20 sts rem. Cast off.

FRONT BORDER

With carriage at right, push 10 Ns on each bed to WP for double rib/full needle rib. Using two ends of MY tog, cast and K 5 tubular rows. Carriage is at right. Set ma-



PUNCHCARD CHART 4

**WOMAN'S VERSION**

A = 52 [57, 61.5] cm
 B = 4 cm
 C = 43 cm
 D = 24.5 [25.5, 25.5] cm
 E = 1.5 cm
 F = 3 cm
 G = 2.5 cm
 H = 47 [52, 56.5] cm
 I = 21.5 cm
 J = 25 [27, 27] cm
 K = 38 cm
 L = 2.5 cm
 M = 49.5 [51.5, 51.5] cm
 N = 43 [45, 45] cm

CHILD'S VERSION

A = 36 [38.5, 41, 43.5, 46] cm
 B = 3 cm
 C = 36 [37, 39, 40, 41] cm
 D = 18.5 [19.5, 19.5, 20.5, 21.5] cm
 E = 1.5 cm
 F = 2.5 cm
 G = 2.5 cm
 H = 32.5 [35, 38, 40.5, 43] cm
 I = 21 cm
 J = 20 [21, 21, 21.5, 22.5] cm
 K = 29.5 [30.5, 32, 32.5, 33.5] cm
 L = 1.5 cm
 M = 37 [39, 39, 41, 43] cm
 N = 33.5 [35, 35, 37, 39] cm

TENSION

31 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).
 31 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch on MT-1 (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- Owners of Silver Reed electronic machines should place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- Owners of Brother electronic machines should place pattern over centre 0.

SLEEVES**FAIR ISLE PATTERN**

K 90 rows MC/C. * Remove card. Insert card 4 and lock on first row. Cont in st st. Using MT-1, K 2 rows C and 2 rows MC. Release card. Cont in Fair Isle. Using MT, K 6 rows MC/C. Remove card. Insert card 3 and lock on first row. Cont in st st. Using MT-1, K 2 rows MC and 2 rows C. Release card and cont in Fair Isle *. Using MT, K 40 rows MC/C. These 144 rows form pattern.

Push 78 [84, 84] Ns at centre of machine to WP. Insert card 1 and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Using MT-2 and MC, K 12 rows. Using MT, K 1 row. Release card and cont in Fair Isle patt. Set RC at 000. K 6 rows. Inc 1 st at each end on next and foll 3rd row. Make a hem by placing loops of first row worked in MC evenly across the row. Unravel WY when work is completed. Cont to inc on every 3rd row from previous inc until there are 142 [148, 148] sts, then on every foll 5th row until there are 154 [160, 160] sts. K 4 rows. RC shows 134. Place marker at each end.

SHAPE TOP

Dec 1 st (1 st in) at each end on every row until 134 [140, 140] sts rem. Cast off.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press care-

fully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder to start of roll neck shaping, leaving neck to roll to outside. Set in sleeves. Join side and sleeve seams.

CHILD'S VERSION**BACK**

With carriage at right and using MC, cast on 112 [120, 128, 136, 144] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 16 rows. Transfer sts for st st. Insert card 1 and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle. Set RC at 000. Using MT, K 50 [50, 50, 60, 60] rows MC/C. Remove card. Insert card 2 and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle. With MC in feeder 1/A and C in feeder 2/B, K 36 [40, 46, 40, 44] rows. RC shows 126 [130, 136, 140, 144]. Place marker at each end.

SHAPE ARMHOLES

Dec 1 st (1 st in) at each end on

next 5 rows. 102 [110, 118, 126, 134] sts. K 19 [25, 19, 25, 31] rows. RC shows 150 [160, 160, 170, 180]. Remove card. Cont in st st and MC. Using MT-1, K 46 [44, 52, 48, 44] rows. RC shows 196 [204, 212, 218, 224].

SHAPE SHOULDERS

Cast off 6 [7, 8, 10, 11] sts at beg of next 4 rows and 6 [8, 10, 10, 12] sts at beg of foll 2 rows. RC shows 202 [210, 218, 224, 230 and 66 sts rem.

SHAPE ROLL NECK

Using MT-2, dec 1 st (1 st in) at each end on every foll alt row until 56 sts rem *. Cast off.

FRONT

Work as for Back to *. Dec 1 st (1 st in) at each end on every row until 36 sts rem. Cast off.

SLEEVES**FAIR ISLE PATTERN**

K 60 [60, 70, 70, 70] rows MC/C. Work as for woman's version from * to *. Using MT, K 36 [40, 34, 36, 40] rows MC/C. These 110 [114, 118, 120, 124] rows form pattern.

Push 62 [66, 66, 68, 70] Ns at centre of machine to WP. Insert card 1 and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Using MT-2 and MC, K 10 rows. Using MT, K 1 row. Release card and cont in Fair Isle patt. Set RC at 000. K 6 rows. Inc 1 st at each end on next row, K 1 row. Make a hem by placing loops of first row worked in MC evenly across the row. Unravel WY when work is completed. Cont to inc on every 3rd row from previous inc until there are 102 [110, 110, 114, 120] sts, then on every foll 5th row until there are 116 [122, 122, 128, 134] sts. K 5 [8, 12, 6, 4] rows. RC shows 104 [108, 112, 114, 118]. Place marker at each end.

SHAPE TOP

Dec 1 st (1 st in) at each end on every row until 104 [110, 110, 116, 122] sts rem. Cast off.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder to start of roll neck shaping, leaving neck to roll to outside. Set in sleeves. Join side and sleeve seams.

KNITTING NOTES

- a) We used knit side of knitting as right side of garment.
 b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
 c) We used a Silver Reed card from Book No.4 for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines, Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.
 d) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK640 machines, right light on for earlier models).

chine for double rib/full needle rib knitting. Set RC at 000. Using MT-2/MT-2, K 6 rows. * Make a buttonhole over centre 2 Ns on each bed, K 19 rows; rep from * 6 times more. Make another buttonhole over same sts as before. K until border, when slightly stretched, fits up right front edge, across back neck and down left front edge. Cast off.

BLOCKING AND PRESSING

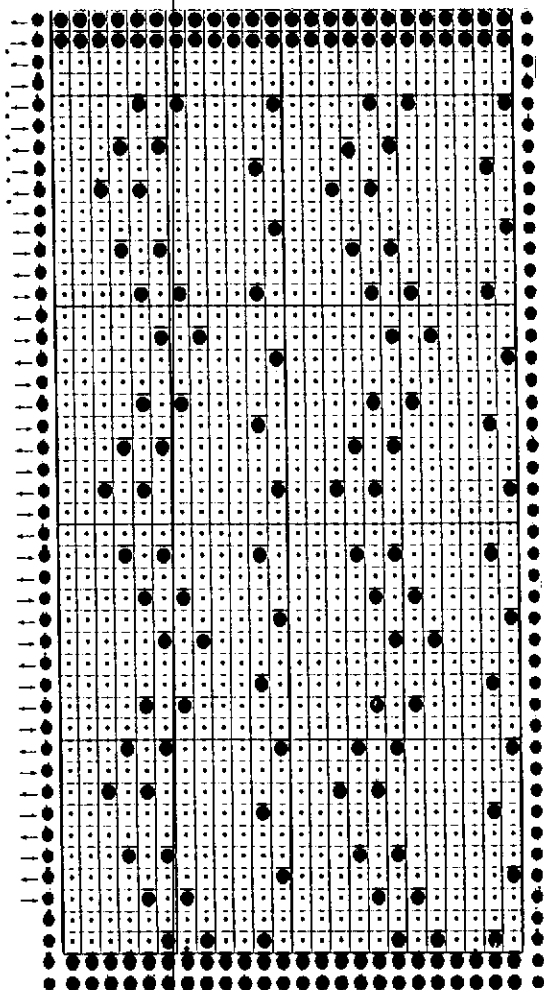
Wash and dry knitted pieces. With wrong side facing, block knitting

by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves. Sew front border into position with buttonholes on right front. Finish buttonholes and sew on buttons to correspond.

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LEGS, BODY, HEAD AND HAT**FIRST LEG**

Push 39 Ns to WP. * Using B, cast on using e-wrap method. Set RC at 000. Using MT, K 40 rows *. Using WY, K a few rows and release from machine.

SECOND LEG

Push 39 Ns at right of centre 0 to WP. Work as for First Leg from * to *. Push 39 Ns at left of centre 0 to WP. With P side facing, replace First Leg on to empty Ns. 78 sts. Unravel WY.

BODY

K 25 rows. Using C, K 25 rows.

HEAD

Using A, K 25 rows.

HAT

Using D, K 8 rows. Using MT + 2, K 1 row. Using MT, K 8 rows. Make a hem by picking up sts from first row worked in D and place on to corresponding Ns. K 20 rows. Transfer alt sts. Using MT-3, K 5 rows. Thread off.

FEET (Knit 2)

Push 41 Ns to WP. Push 2nd and every foll alt N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using D, K 1 row. Push empty Ns back to WP. K 41 rows. Transfer alt sts. K 1 row. Thread off. Pull up yarn, secure and join seam.

ARMS (Knit 2)

Push 29 Ns to WP. Using C, cast on using e-wrap method. Set RC at 000. Using MT, K 30 rows. Using A, K 15 rows. Transfer alt sts. K 1 row. Thread off. Pull up yarn, secure and join seam.

NOSE

Push 5 Ns to WP. Using DK, cast on using e-wrap method. Using MT + 4, K 7 rows. Cast off. Using matching yarn, gather along all sides. Place a

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Oddments of 4-ply yarn (Yarn Guide No. 11.) in Peach (A), Dusky Pink (B), White (C), Black (D), Green (E), Yellow (F) and Blue (G).
Oddment of Double Knitting yarn (Yarn Guide No. 14.) in red (DK).
Polyester stuffing.
A small amount of black felt.
Velcro fastening.
UHU clear adhesive.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Clown stands approximately 39 cm, 15½ in high.

TENSION

We used tension dial setting 6 as main tension (MT) throughout, unless otherwise stated.

KNITTING NOTES

- We used knit side of knitting as right side.
- 'E-wrap' means use closed edge method of casting on.
- 'Thread off' means break yarn, then thread end through sts and release from machine.
- 'Transfer alt sts' means transfer every alt st on to adjacent N and push empty Ns back to NWP.
- 'Oversew end stitches of rows together to make a flat seam.

small amount of stuffing in centre, pull up yarn and secure.

BRACES (Knit 2)

Push 5 Ns to WP. Using E, cast on using e-wrap method. Set RC at 000. Using MT, K 75 rows. Cast off. Press lightly with a cool iron until flat.

FLOWER

Push 45 Ns to WP. Push 2nd and every foll alt N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using F, K 6 rows. Push empty Ns back to WP. K 6 rows. Make a hem by placing loops of first row worked in F on to corresponding alt Ns. Unravel WY when work is completed. K 3 rows.

Transfer alt sts. K 1 row. Thread off. Pull up yarn, secure and join seam.

FLOWER CENTRE

Work as for Nose.

BUTTONS (Knit 2)

Push 15 Ns to WP. Using F, cast on using e-wrap method. Set RC at 000. Using MT, K 1 row. Transfer alt sts. K 1 row. Thread off. Pull up yarn, secure and join seam.

HAIR (Knit 2)

Push 26 Ns to WP. Push centre 20 Ns back to NWP. Push centre N of each group of three back to NWP. Using DK, cast on using e-wrap method. Set RC at 000. Using MT-1, K 65 rows. Cast off behind gate pegs.

BOW TIE

Push 20 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using G, K 30 rows. Make a hem by placing loops of first row worked in G on to corresponding alt Ns. Unravel WY when work is completed. K 1 row. Cast off. Fold so that cast-off row is half way down one side of piece. Join side seams.

CENTRE OF BOW

Push 8 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using G, K 15 rows. Make a hem by placing loops of first row worked in G on to corresponding Ns. Unravel WY when work is completed. K 1 row. Cast off. Slip main section of bow through centre section.

PATCHES (Knit 2)

Push 7 Ns to WP. Using E, cast on using e-wrap method. Set RC at 000. Using MT, K 10 rows. Cast off. Knit second patch using G.

MAKING UP

Stuff feet. Thread matching yarn through loops, pull up and secure. Join leg and back seams. Place sufficient stuffing in lower end of legs to hold in a circle. Sew feet on to legs. Stuff remainder of body, head, hat and legs firmly. Bind a length of double-thickness, matching yarn several times around neck, pull up and tie to secure.

Pull up stitches at top of hat and secure. Stuff arms and sew on to body. Sew on braces, crossing them at back and bringing them down approximately .5 cm below trouser section. Using D, sew buttons to front of braces.

KALEIDOSCOPE



RUTH COX of PIPPIN DESIGNS

Using black felt, cut two 2 x 1 cm circles. Mark position for eyes with pins eight rows below edge of hat, leaving ten clear stitches in between. Glue in position. Using C, make a small stitch from centre to top right of each eye. Using G, make a few stitches on top of each other above each eye.

Mark position of mouth. Mark corners ten rows above neck leaving ten clear stitches between and centre of mouth six rows above neck. Using DK, embroider mouth in a curve. Using C, work a line of chain stitches around DK.

Sew nose in position. With right sides together, fold hair in half. Stitch through both layers, directly below edge of hat. Sew second piece immediately below first. Sew flower and flower centre to hat. Sew on bow tie. Sew on patches.

EYE



Ruth Cox of Pippin Designs specialises in designing patterns to help you make unusual dolls and novelty items that appeal to all age groups. They are quickly and easily made from small amounts of yarn - ideal for presents, charities and craft stalls. For more details, please send a SAE to Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU.

knitters out there who cannot see the needles or the gate pegs and I am wondering how many of them might benefit from a pair of glasses just for knitting. I gave up knitting for a while and one of the reasons was that I thought I was actually losing my eyesight.

**Yours sincerely,
Hilda Cooper
Kingaroy, Queensland.**

Thanks, Hilda, for a very sensible suggestion – there is nothing more frustrating than just not being able to focus on something one needs to see clearly and regrettably that happens to most of us eventually.

Dear Anne,

I am writing in response to Joan Lafferty's article in the November '94 issue about putting a zip in a garment. The first two paragraphs describe fully why I rarely knit for anyone other than my immediate family.

I teach machine knitting at Adult Education classes and clubs (within 60 miles of New Ash Green) and in my club talk on the garter bar I include a zip enclosure method I developed several years ago. Although I use the garter bar, it is also possible to knit it by the waste knitting procedure and this

method makes a neat feature of the zip, allowing the garment to be worn open without any ugly stitching and rolled edges to be seen.

**Yours sincerely,
Glynne Jones
New Ash Green, Kent.**

Thank you Glynne for sharing your zipper enclosure method with our readers. Here are Glynne's instructions:

'Guestimate' the number of stitches required for the edge of cardigan or jacket. Using main colour, cast on using the latch tool method. Knit 6 rows at MT-1.

Remove work on to garter bar or waste knitting.

Pick up RIGHT FRONT edge (with right side facing you) on to the same needles.

Return knitting from garter bar (without reversing it).

Bring all needles to HP with the work behind latches, close latches and knit 1 row at T10.

Knit 6 rows at MT-1 and 1 row at T10 for casting/crochet-ing off with the latch tool.

Sew the two flaps together at top and bottom. Insert zip into this enclosure by hand using matching sewing thread and stab stitches underneath the cast on and cast off stitches.

Knit a second zipper enclosure, in similar manner to above, but pick up LEFT

FRONT with wrong side facing you so that all the edge stitches will run in the same direction.

Dear Anne,

I have bought your magazine from the very beginning and read it from cover to cover. I have two tips for your readers.

The first concerns casting on. Instead of using a fine needle to pull down the cast-on edge after completion, I use this method. After doing the zig-zag row, I simply lay the nylon cord across the stitches, making sure that both ends are safely tucked between the beds, then complete the piece of garment. After taking the knitting off the machine, I simply pull down on both ends of the cord, then pull it out. This gives a nice neat finish to the rib.

Secondly, when making a jacket or cardigan, I always knit a sample piece of the band to be used, making two buttonholes of the size and spacing which I will be using. This can then be taken to the shops to choose the buttons, giving an accurate size and colour. No more carrying a bulky finished garment to town and back!

**Yours sincerely,
Marion Wallis
Lowestoft, Suffolk.**

The following letter had a signature we couldn't decipher and no address but, with holiday tuition very much in our minds in this issue, we thought you'd be interested to read it.

Dear Anne,

We read your article on Ruth Wood; how she swapped her bungalow for an old farmhouse and had opened a machine knitting school. So, as we had met Ruth on the Hague stand at exhibitions and enjoyed her demonstrations, we decided to contact her and, how delighted we are that we did!

She has a large workshop, devoted to just machine knitting and linking, in a peaceful countryside setting. We stayed, B&B, in a beautiful 17th century thatched cottage and had lively fun and great evening meals in the village pub. We have already booked to return in the spring.

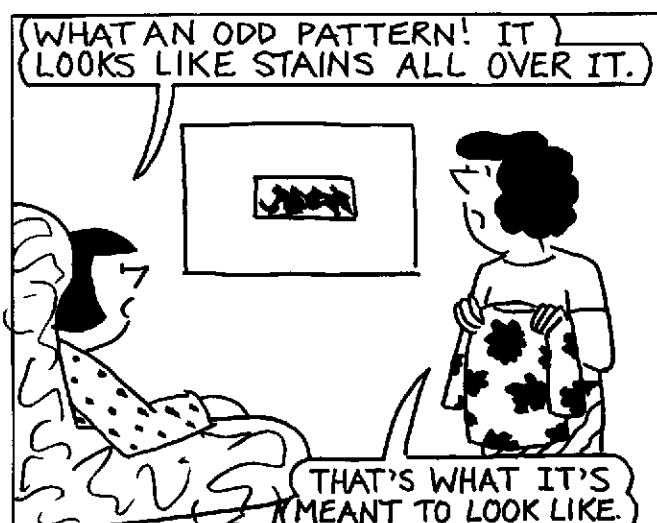
We met several other ladies when we joined in the regular classes and we also visited another club nearby. Aren't knitters a great band?

If you have a corner to spare in MKM, thank Ruth, on behalf of us all, for her patience and expertise.

**Yours sincerely,
P. M.**

The Woolleys

by Doug Baker





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LATCH ON

SHORT CUTS

There is nothing more satisfying than to see a finished garment. Some knitters fall by the wayside because the work seems to take so long. So I have written down a few short cuts that work for me, in the hope that they might work for you too.

Joan Lafferty

How many garments do you make? If only about two a year, you might well like to try out some of my ideas. On the other hand, maybe you are such a perfectionist that two beautiful garments with all the trimmings are all you can manage. Either way, you

might like to speed up a little.

In my classes I have found that a lot of young mothers turn to a knitting machine to keep the youngsters in school cardigans and pullovers. With two or three children, they may make two or three gar-

ments a month. My average for 1993 was 16 a month!

Of course, I am no longer in the 'young Mum' category – far from it – but I do knit for profit. Not that I have any ideas of making my fortune – few knitters do this! However, I used to reckon my knitting and teaching paid to run my car and buy the new knitting machine and/or attachment. Now I no longer drive, my knitting pays for the occasional taxi and the new machine! So I think I can call myself an experienced knitter, if nothing else.

I suggest the best short cut is to do a lot of knitting! Or, to put it another way, get to really know your machine. Some knitters say they have no one to knit for, so have no opportunity to make lots of garments. Why not buy a cone of cheap (but not unbranded) yarn and knit up a few children's garments for charity?

The odd mistake will not

matter too much, provided it is not something vital – like a neck that is too small. However, do try to knit a really good garment and work quickly on it, since you are getting to know the machine.

SLEEVES

This is one of my hobby horses. I have seen in print time and time again 'It is easier to knit a sleeve downwards, because it is easier to decrease than to increase'. Not in my book it isn't! Of course, if you are going to work a fully-fashioned increase this does take time. So personally I just push out one needle at each end and knit on. It's much quicker than using the transfer tool to decrease. Think about it – who lifts up your arm when you are wearing a cardigan or jumper and says 'I see you haven't worked fully-fashioned increases!' Even fellow members of the Knitting Club don't look at the underarm of sleeves, or not in my experi-



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ence anyway! So you can save a lot of time on sleeves.

HOLDING POSITION

I have a rule I have invented for myself – it's 'Never cast off if you can hold stitches'. If I am making a drop shoulder garment, I never cast anything off at all on the body of the garment. The top of the sleeve is one straight line and this does, of course, need to be cast off.

Since I have a ribber, I have a tip for making loose stitches to cast off with the latch tool. Push the ribber into position, set the half pitch lever on 'H', then push every other needle right up as far as it will go. Push all the main bed needles out to hold, with the carriage set to knit back then knit one row at tension ten. The ribber will form loops; these can be dropped by pushing the needles down to non-working position. Then cast off on the main bed with the latch tool in the usual way. This takes a time to describe, but it is much quicker to cast off really big stitches.

On raglans, set-in sleeves and waistcoats I only cast off the few stitches on the underarm – although, of course, the normal shaping has to be worked. Talking of raglans, (which I am told are coming back into fashion – but we must wait and see!), it is quicker to decrease two stitches every four rows, rather than one stitch every other row.

Necks are much neater when stitches are held and not cast off and there is the added bonus that there is very little picking up to do – only about 12 to 16 stitches on the 'straight' sides of the neck. So there is no problem of how many stitches to pick up round a neck, always provided the neckline is deep enough in the first place.

SHOULDERS

Here is another area where 'holding' is by far the best way and the quickest. I 'cheat' a little here, also to save time. If the pattern says 'Cast off six stitches at the beginning of the next so many rows, I divide the whole number by three, holding instead of casting off. This seems to fit most shoulders; I have never met

anyone with exaggerated slopes as yet!

A 'speedy' hint here, which was given to my many years ago by Mary Weaver. Suppose we intend to 'hold' twelve stitches at the opposite side to the carriage. I imagine everyone knows you must then 'hitch' the yarn under the last needle in 'hold' to avoid a hole. It is much quicker to 'hold' eleven stitches, knit the row, then push the twelfth needle to hold for the journey back.

BE CONSISTENT

If you have done your experimenting, you have no doubt found a yarn which suits the garments you are going to make. School pullovers, for example, are not the garments to make using the softest of lambswool – unless of course there is some medical reason. For one thing, lambswool should always be washed by hand, with possibly the shortest of 'spins' (but never put in the tumble drier on a hot cycle).

I know that young mums like to put everything in the washing machine, so it is essential to find a yarn that will withstand this treatment. Our old friend 4-ply acrylic comes in many guises; I have found one that does well for children's garments. Or so I have been told! Personally, I always wash all my knitted garments by hand, finally giving them a

quick spin. In actual time, it is much quicker than a programme on the washing machine, but of course you do have to stand at the sink for a good five minutes!

So, if we have found our ideal yarn, let's keep to a formula for the knitting. I use a ribber and always knit the same number of rows for the welts – 16 for a baby, 20 for a small child, 24 for a larger one, 30 for a lady and 36 for a man. So if I have knitted part of the garment and left it for a time, there is no hunting for notes regarding the knitting of the welt.

Should I have to vary from my routine, I do resort to writing a note, either on the metal end of the knitting machine, with an ordinary pencil, or, if I think I might forget to look there, which is unlikely, I use a fibre-tipped pen on a piece of paper and clip it on the yarn mast with that useful gadget sold by PDB Engineering for clipping patterns to the mast.

Working with a Brother ribber, I do ninety-nine percent of my ribs with the Slide lever on the right (II). If, for any reason, I have to put this on the left (I), I find I need to write a very large note to myself to remind me to put it back to II.

Regular readers will have heard me mention, about 200 times, that I knit cardigans for a Ballet School – 32 were ordered last Autumn! These are raglan garments and I

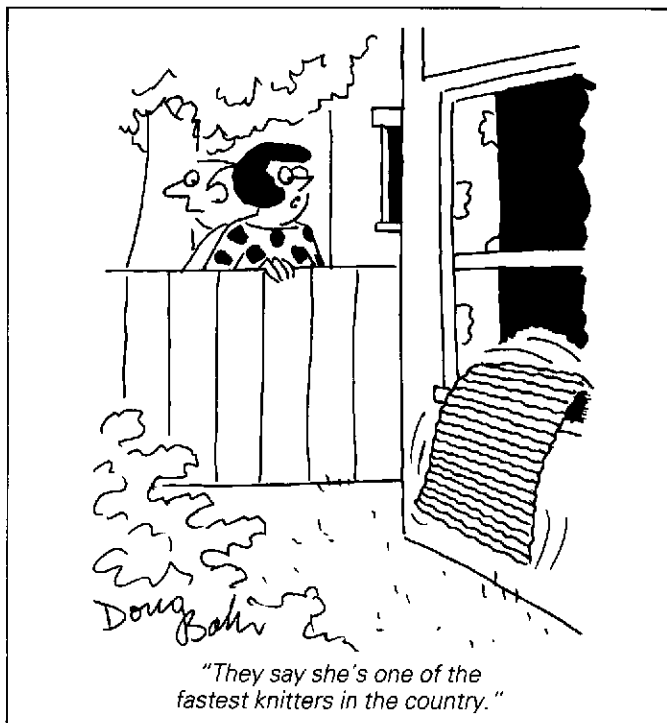
choose to make them with a shaped top to the sleeve. So I have a right and a left sleeve to knit. I make a rule always to knit the right sleeve first, so that I know exactly where I am.

Talking of sleeves, I remember my colleague Hazel Ratcliffe telling a story against herself. She had to knit a lot of garments, so decided to do the knitting all in one 'go' and then sew up. In her enthusiasm, she found she had knitted five sleeves for two garments! I seldom knit more than one garment without sewing up, because when I adopted the 'conveyor belt' principle, I found the cone had run out with one and a half garments knitted. Since the next cone was a different dye lot, I had made a back and two sleeves for nothing!

When it comes to my ballet cardigans and I find the cone is getting a little small, I put this on one side and use it for ribbed bands and rouleau ties. The fact that the dye is different does not show up on these items as much as it would in the middle of a back. To speed up this process, I knit yards of bands all in one 'go', cutting the band off about 5 mm beyond the garment, after it is sewn on. I then cast off using hand knitting needles – it only involves 13 stitches. I also own one of these little machines which do 'French knitting'. I can sit and watch 'Coronation Street' and wind off yards and yards of rouleau without disturbing anyone who is also watching.

Talking of the ribber, there is one hint that does not speed the work for me. I have read that it is easier to transfer from the ribber with the double-ended bodkin if all the ribber needles are pushed up to hold. Personally I find it slower to engage the tool on the needle if it is waving about in the air.

In the normal working position, the gate pegs guide the tool on to the needle. I imagine this is part of their duty! Finally, someone is always asking 'Don't you get fed up with knitting all those ballet cardigans?' No, not really, because I intersperse them with other knitting and . . . no, I can't remember the pattern off by heart – I don't try, I always use the Knit Leader.



Designed by

DAMASK ROSE

9

Hazel Duignan

E6000 PROGRAM

Prog - ENT

Erase - ENT

Cast-On - 4 - ENT (use 2 for Back and Front)

All St Patt - NO

St Patt A - 1065 - ENT

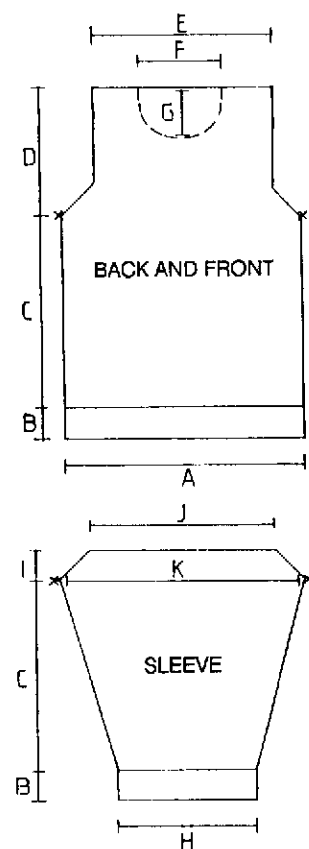
Alter - NO

Knit Tech - 137 - ENT

Enlarge/Position - NO

Test - NO

Continue as usual.



- A = 49 [54, 59.5, 64.5] cm
B = 6 cm
C = 38 cm
D = 25 cm
E = 36 [41.5, 46.5, 51.5] cm
F = 17 cm
G = 10 cm
H = 28 cm
I = 6.5 cm
J = 37 cm
K = 49.5 cm

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 5, 80 or E6000 machines.

MATERIALS

Yeoman Fifty Fifty 2-ply Wool/Acrylic (used double throughout). (Yarn Guide No. 6.)
2 x 350 g cones in Petal (MC or Col 1).
1 x 350 g cone in Damask (C or Col 2).

GARMENT WEIGHT

Finished garment in second size weighs 580 g.

The fibre content of this yarn is 50% Wool, 50% Acrylic. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD. Telephone 0116 240 4464.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.

Actual size 96 [106, 116, 126] cm, 38 [42, 46, 50] in.

Length to shoulder 69 cm, 27½ in.

Sleeve seam 44 cm, 17½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

For Duomatic 5 or 80 machines, arrange needles as Diagram 2, set lock on N/AX ←, K 2 rows. Set lock on N/AXO, K 2 rows.

For E6000 machines, use Patt 1065, tech 137.

50 stitches on each bed to 32 cm and 100 rows to 18 cm, measured over pattern using two ends of MC or Col 1 together (stitch size approximately 5½/5½).

For perfect results, please check your tension carefully.

KNITTING NOTES

Please see page 79.

BACK AND FRONT ALIKE

Handle down. Blue or orange strippers. Set up 39 [43, 47, 51] Ns at left and 38 [42, 46, 50] Ns at right of centre 0 on each bed in WP for full needle rib. 77 [85, 93, 101] Ns on each bed. (E6000, cast

on 2). Set lock on N/N and ss to 3/3. Using two ends of C or Col 2, K 1 row. Set lock on CX/CX and ss to 4/4, K 2 rows. Set RC at 000. Set lock on N/N, ss to 5/5 and K 3 rows. Cont in stripes of 4 rows MC or Col 1 and 4 rows C or Col 2 and

K 24 rows. RC shows 27. Arrange pushers as Diagram 2 (E6000, Patt A). Set RC at 000. Set ss to 5½/5½. Using MC or Col 1, set lock on N/AX ←, K 2 rows. Set lock on N/AXO, K 2 rows. These 4 rows form pattern. K until RC shows 212. Place marker at each end.

SHAPE ARMHOLES

Set RC at 000. Dec 1 st on each bed at each end on next and every foll 3rd row until 69 [77, 85, 93] sts rem on each bed, then on every foll 4th row until 57 [65, 73, 81] sts rem on each bed. K 106 rows. RC shows 140. Place a marker at each side of centre 27 sts on front bed. Cast off very loosely.

SLEEVES

Handle down. Blue or orange strippers. Set up 44 Ns on each bed at centre of machine in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as shown in Diagram 1 (E6000, cast on 4). Set lock on N/N and ss to 3/3. Using two ends of C or Col 2, K 1 row. Set lock on CX/CX and ss to 3½/3½, K 2 rows. Rack one full turn to the right. Transfer end st on back bed to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N, ss to 4¾/4¾ and K 3 rows. Cont in stripes of 4 rows MC or Col 1 and 4 rows C or Col 2 and K 24 rows. RC shows 27. Push up empty in-between Ns on both beds to WP. Pick up heel of sts from opposite bed and place on to empty Ns. 44 sts on each bed. Arrange pushers as Diagram 2 (E6000, Patt A). Set RC at 000. Set ss to 5½/5½. Using MC or Col 1, set lock on N/AX ←, K 2 rows. Set lock on N/AXO, K 2 rows. These 4 rows form pattern. K until RC shows 12. Shape sides by inc 1 st on each bed at each end on next and every foll 12th row until there are 78 sts on each bed. K 7 rows. RC shows 212. Place marker at each end.

SHAPE TOP

Set RC at 000. Dec 1 st on each bed at each end on next and every foll 3rd row until 70 sts rem on



DUOMATIC UPDATE

BETTER SAFE THAN SORRY

There's an old adage which says that it is better to be safe than to be sorry. Lately, I have met several knitters who have been very sorry to have damaged the brake spring on their Duomatic machine, so let's see how this can be avoided.

Hazel Duignan

THE BRAKE SPRING

The brake spring lies under the top rail on the bed of the machine. There is one on each bed but, as they are hidden under the rail, you cannot see them. These springs are not difficult to replace but, as replacement is a time-consuming job, it would be quite expensive to have the job done for you. It is very easy to damage the spring, so it is important that you follow the correct procedure when – for example – changing a needle, in order to keep the spring intact.

REPLACING A DAMAGED NEEDLE

If you need to change a needle, push up the broken or bent needle so that it stands above the needle bed. Using a pair of pliers, break off the top of the needle below the latch. I usually cover the pliers with a piece of cloth while I am doing this since the piece of metal broken off tends to fly off when it breaks and the cloth prevents it from doing this. Make sure that the end of the broken needle is not bent into a little hook. If it is, flatten it with the pliers.

Now slide out the needle retaining bar until it is beyond the broken needle. Lift the butt of the needle slightly and pull it out of the groove towards you. Take the new, replacement needle and, with the latch open, put the latch end into the needle groove and slide the needle upwards until the butt is settled in the

groove. Push the needle retaining bar back into place. If you are removing a needle which is not broken, make sure that the latch is closed when you are removing it. It is a good idea to keep a pair of pliers with your machine at all times, so that you are never tempted to try and remove the broken needle without breaking the top off first! As long as you follow the above procedure, then you should never need to change the brake spring.

REPLACING THE BRAKE SPRING

However, working on the assumption that we all do daft things from time to time – yes, I did once damage my spring many years ago – I shall try and explain how you can replace the spring yourself if you are unable to find a dealer who is willing to do it for you.

EQUIPMENT

You will need two pieces of

equipment – a new brake spring, which is quite inexpensive and a long-handled box spanner which is 5.5 mm for newer machines or 6.00 mm if you have the older, Pink Passport.

CHANGING THE SPRING

Make sure that you have plenty of time as this is not a job to tackle in a hurry. Also make sure that you have space to put everything safely out of the way as you remove it from the machine.

- 1) Remove the tension arms and masts.
- 2) Remove any attachments such as the Forma or Form Computer.
- 3) Remove the end colour change extension plates, if you have them.
- 4) Remove the card holder.
- 5) Remove the edge springs and both front and back lock.
- 6) Set the beds to transport position with the racking handle and then remove the racking handle.
- 7) Remove the needle retaining bar.
- 8) Undo the clamps under the machine and remove the machine from the stand.
- 9) Put the machine, upside down, on a table or – if you do not have a table in your knitting room, use two chairs. It is important to ensure that the machine is stable.

On each bed, you should be able to see nine large holes cut in a plate under the upper rail of the bed. Through these

holes you will be able to see nine nuts – one through each hole. Each of these nuts will have to be loosened – but not removed.

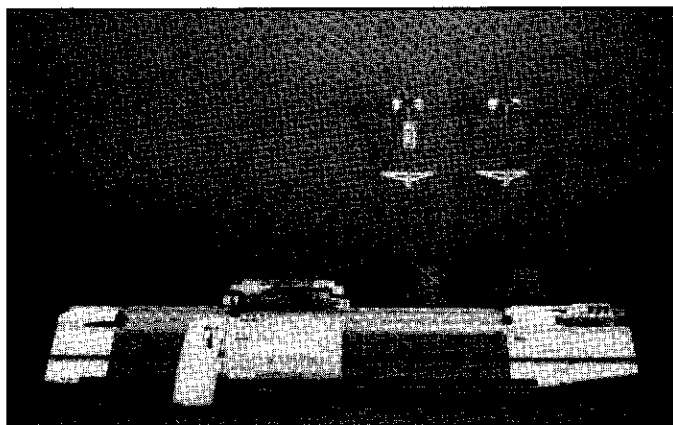
There will also be two more nuts, one on each end plate in line with the other nine nuts. They must also be loosened. If you have a colour changer, there will be a barrel-shaped nut instead of a screw and this little barrel must be removed – not just loosened.

Turn the machine right side up and slide off the rail. You will now be able to see the spring which should be removed. Brush out any dirt which has collected in the channel where the spring was lying.

Put the eyelet end of the new spring in the recess and hold it in place while you lay the spring in the channel. The spring should just lie in place, it does not have to be under tension. As soon as you have part of the spring in place, slide the top rail on to the machine; hold the eyelet in place while you do this. Continue in this way, easing the spring into the channel and sliding the rail in place. You may have to ease the studs over the loosened nuts towards you slightly as you push the rail in place. Make sure that you have some of the spring in the channel in the side plate, then cut off any excess spring with the pliers.

To check that the rail is in place correctly, push the colour changer plate so that it butts up to the machine and hold it there while you push the rail so that it lies closely against the plate.

- 1) Now tighten all the nuts which you loosened.
- 2) If you removed a barrel-shaped nut from the colour changer, remember to put it back, using a screwdriver to tighten it.
- 3) Replace the needle retaining bar.
- 4) Put the machine back on to the stand and replace the clamps.
- 5) Replace locks, tension masts and arms.
- 6) Replace edge springs and any attachments.
- 7) Replace the racking handle.
- 8) Make a cup of coffee, you've earned it!



It's usually easier to let someone else change the brake spring. However, now that there seem to be fewer local knitting machine shops around, it's important that you learn to do it yourself – just in case!

Once you've done the job, you'll probably – like me – be very careful about changing a needle . . . once is enough!

A CLEAN MACHINE

I must admit that I hate all these jobs on the machine, I would much rather knit! However, whilst we're on the subject, do you remember to clean your machine regularly? It's a good idea, once a week or so, to put a couple of sheets of old newspaper under your machine and remove both locks on to a separate sheet.

If you have a vacuum cleaner which can be set to low power, use that or alternatively, buy either a hair-tinting brush from a chemist or use a clean paint brush. Drop the front bed and carefully clean off every bit of fluff and dust from both beds. Do one bed at a time and cover the other bed with an old cloth so that you remove the dust, instead of simply transferring it to the other bed!

Brush carefully with the needles in rest position, then push them up as far as they will go and brush again. Brush the rails and plates at the end of the bed. Clean the tension assembly unit, parting the discs gently to remove every bit of fluff. Clean all other parts of the machine and stand.

THE LOCKS

Using a brush and taking great care, brush out every bit of fluff. If you set the dial to each letter in turn and engage the 'X' of the NX lever, you will be able to get under all the cams with your brush. Do this very gently so that you do not damage your machine. Do not forget the pusher cams as they collect fluff, too. If you have an E6000, then you will not have pusher cams on the front bed. However, you must clean the electronic window and the little brush which fits over it.

CLEANING SOLUTION

If your machine is really dirty then now is the time for the cleaning fluid and this really must be the one the manufacturer recommends.

- 1) Buy 200 ml of surgical spirit from the chemist. (Do not use methylated spirit!)
- 2) Add it to 2 teaspoons of Bellodor oil.
- 3) Shake well.

Use the solution to remove all old oil and dirt from your machine using a piece of clean, old cloth. Clean the beds, rails and locks in the same way and do not forget the electronic window and brushes. (If my machine is very dirty, I use a brush dipped in the cleaning fluid to clean the locks.)

When all is clean and shining, use the Bellodor oil to oil the machine. Use a child's paint brush to brush the oil on to the cams as shown in the instruction manual. Place a drop or two on to the lower rails of both beds then put a little on to a clean cloth and oil the needle butts and pusher heads. Bring all needles and pushers into working position and then take the locks across the beds a couple of times – first with the locks set to N/N then with them set to BX/BX or BX/LX.

In addition to this regular cleaning routine, you must also remember to give your machine a thorough spring clean once or twice a year. I think we'll leave the spring cleaning for another time!

I hope that you will forgive me for not encouraging you to knit this month. It is important to make time to do these chores once in a while.

Let me give you one last word of warning – please never ever use a silicone spray on your machine. Products such as WD40 are wonderful for many jobs around the home – but please keep them away from your knitting machine because they can clog up the working mechanism.

Once your machine is clean, the bonus is that it's so happy, it knits beautifully and never makes mistakes!

Happy cleaning.

KNITTING NOTES

- a) Use two ends of MC or Col 1 or two ends of C or Col 2 throughout.
- b) If you have blue strippers, use them instead of orange strippers.
- c) Remember to put a pusher into blocking rail for every stitch decreased and to bring a pusher out of blocking rail for every stitch increased.
- d) On Duomatic 5 and 80 machines, put increased pushers into position to keep sequence correct.
- e) On E6000 machines, put increased pushers into working position.
- f) For this pattern, RC refers to the row counter on the lock, not on the console.
- g) The neck is shaped by the cut and sew method.

each bed, then on every foll 4th row until 58 sts rem on each bed. K 2 rows. RC shows 36. Cast off very loosely.

NECKBAND

Join right shoulder seam. Draw a cut and sew neckline on back and front using measurements on diagram as a guide. Sew two rows of zig-zag stitch around neckline then cut out surplus fabric to form neck curve. Handle down. Blue or orange strippers. Set up 110 Ns on each bed at centre of machine in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as shown in Diagram 1 (E6000, cast on 4). Set lock on N/N and ss to $3\frac{1}{2}/3\frac{1}{2}$. Using two ends of C or Col 2, K 1 row. Set lock on CX/CX and ss to $4\frac{1}{2}/4\frac{1}{2}$, K 2 rows. Rack one full turn to the right. Transfer end st on back bed to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N, ss to 5/5 and K 3 rows. Cont in stripes of 4 rows MC or Col 1 and 4 rows C or Col 2 and K 12 rows. Using ss $4\frac{3}{4}/4\frac{3}{4}$, K 8 rows. Using ss $4\frac{1}{2}/4\frac{1}{2}$, K 8 rows. Using ss $4\frac{3}{4}/4\frac{3}{4}$, K 8 rows. Using ss 5/5, K 16 rows. RC shows 55. Push up empty in-between Ns on both

beds to WP. Pick up heel of sts from opposite bed and place on to empty Ns. Set lock on N/GX and ss to 5. Using C or Col 2, K 1 row. Change to black strippers and K 3 rows. Pull loop of yarn down between the beds. Set lock on GX/N, K 4 rows. Using WY, K a few rows and release from machine or join using the Passap method.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

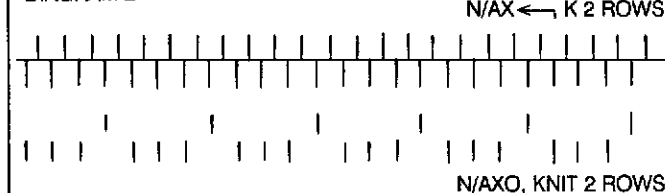
MAKING UP

If you have not already used the Passap method for attaching neckband, pin front flap of neckband to neck edge. Unravelling WY as required, backstitch through open loops of last row worked in C or Col 2 on right side then slip stitch open loops of back flap to wrong side of neck edge. Join left shoulder and neckband seam. Set in sleeves. Join side and sleeve seams.

DIAGRAM 1



DIAGRAM 2



Designed by

KEEP IT SIMPLE

10

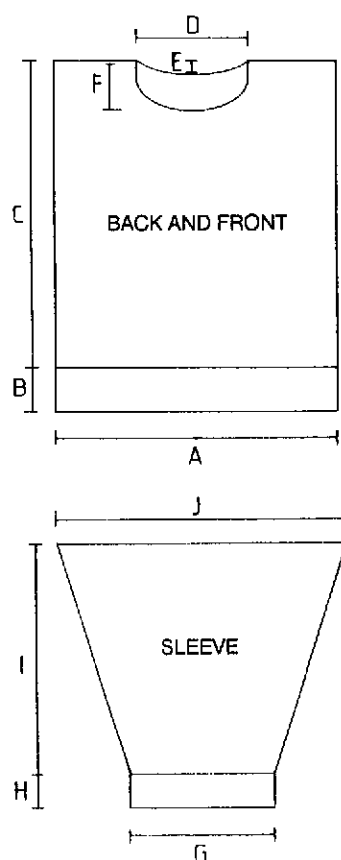
Fran Francis

BACK

With carriage at right and using MY, cast on 158 [172, 186, 200] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 40 rows. Transfer sts for st st. Set RC at 000 *. Using MT, K 246 rows.

SHAPE NECK

Push 103 [110, 117, 124] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 2 sts at beg



- A = 56 [61, 66, 71] cm
- B = 8 cm
- C = 59.5 cm
- D = 22.5 cm
- E = 2 cm
- F = 9 cm
- G = 28.5 cm
- H = 6 cm
- I = 45 cm
- J = 57 cm

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Simply Shetland 4 ply. (Yarn Guide No. 11.)
1 x 500 g cone in Terracotta (MY).

GARMENT WEIGHT

Finished garment in second size weighs 350 g.

The fibre content of this yarn is 75% Lambswool, 25% Silk. For further information about this yarn, please write to the following address:- Simply Shetland, 9 West Port, Edinburgh EH1 2JA. Telephone 0131 228 4578.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 92-97 [102-107, 112-117, 122-127] cm, 36-38 [40-42, 44-46, 48-50] in.

Actual size 111 [121, 131, 141] cm, 44 [48, 51½, 55½] in.

Length to shoulder 67.5 cm, 26½ in.

Sleeve seam 52 cm, 20½ in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 43 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

of next and foll 3 alt rows. 47 [54, 61, 68] sts. K 2 rows. Cast off. With carriage at right, push 48 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shaping.

FRONT

Work as for Back to *. Using MT, K 216 rows.

SHAPE NECK

Push 94 [101, 108, 115] Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 47 [54, 61, 68] sts rem. K 22 rows. Cast off. With carriage at

right, push 30 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MY, cast on 80 sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every 4th row until there are 120 sts, then on every foll 5th row until there are 160 sts. K 14 rows. RC shows 194. Adjust length at this stage, if required. Cast off.

NECKBAND

Join right shoulder seam. Push 160 Ns to WP. With K side facing, pick up 31 sts down left side of front neck, 30 sts across front neck, 31 sts up right side of front neck, 10 sts down left side of back neck, 48 sts across back neck and 10 sts up left side of back neck place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 28 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join left shoulder and neckband seams. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.

MAKING KNITTING FROM EACH!

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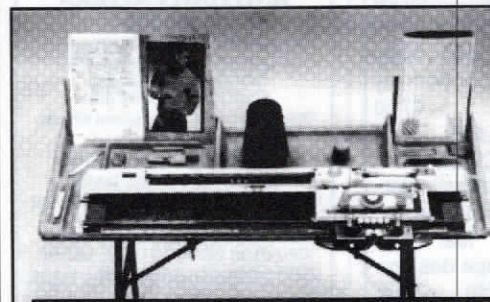
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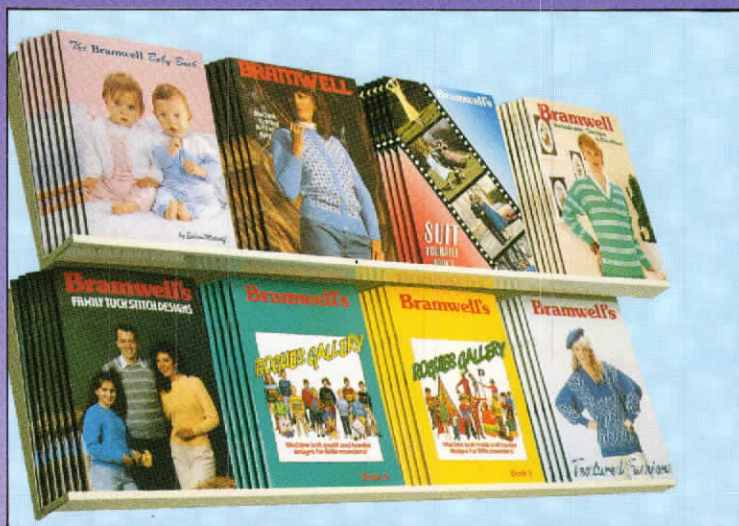
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